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ABSTRACT

Reading for meaning is the primary objective of reading instruction. Therefore, it is imperative that teachers focus on effective ways to instruct comprehension strategies. Concurrently, holistic assessment that is authentic, varied, reflective and ongoing is also a critical objective of reading instruction. These two objectives can be met when instruction and assessment occur in concert. The result of such a "marriage" is assessment that guides instruction. This guide presents examples of comprehension strategies that reflect such a philosophy and can be used before, during, and after reading experiences. The booklet notes that direct instruction and modeling of the strategies is crucial. After a chart of comprehension strategies, a portfolio strategies/assessment checklist, and an assessment chart, the booklet presents sections on Before, During, and After; Book Introductions; CLOZE Procedure; Five Finger Approach; KWL KTL Strategy; Question Matrix; Reading Conference Record; Reciprocal Teaching; Reflective Sharing; Retelling; Running Records; Self Reflective Tools; Shared Reading Approach; Teaching for Fluency; Think Aloud/Think Along; Vocabulary Sort; Writing to Learn Journals; and "Yes/No/Why? It Reminds Me of...." (Contains 48 references.) (RS)

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Reading / Writing Comprehension Strategies

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A Systematic Search for What Works!

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Introduction

Reading for meaning is the primary objective of reading instruction. Therefore, it is imperative that teachers focus on effective ways to instruct comprehension strategies. Concurrently, holistic assessment that is authentic, varied, reflective and ongoing is also a critical objective of reading instruction. These two objectives can be met when instruction and assessment occur in concert. The result of such a "marriage" is assessment that guides instruction. The following materials are offered as examples of comprehension strategies that reflect such a philosophy and can be used as "before, during and after" reading experiences. It is critical that students be instructed in these procedure prior to using them for assessment purposes. For example, students need to be familiar with the story elements of setting, character, problem and solutions before they can be expected to retell a text. Direct instruction and modeling of these comprehension strategies is crucial if one is going to arrive at valid assessment. The materials here are by no means exhaustive or exclusive, but rather beginnings or springboards for the teacher to modify and adapt as student needs are learning environments dictate.

These materials were compiled from many sources. Efforts were made to acknowledge authors where and when possible. We hope no one is offended because of an omission. This product is a true reflection of the collaborative efforts of many committed to the pursuit of educational excellence.

Sue Mowey
Pat Conahan
Editors

Comprehension Strategies

	Before/During After	CLOZE Procedure	Five Finger Approach	KWL KTL Strategy	Question Matrix	Reading Conference Record	Reciprocal Teaching	Reflective Sharing	Retelling	Running Records	Self Reflective Tools	Shared Reading Approach	Teaching for Fluency	Think Aloud/Think Along	Writing to Learn Journals and Learning Journals	Yes/No-Why? It Reminds Me Of...
Activating Prior Knowledge	■			■			■	■				■		■	■	■
Assessment		■		■		■		■	■	■	■				■	
Attitude						■		■			■				■	■
Bloom's Taxonomy (Questioning)					■							■				
Book Selection						■										
Clarification							■				■	■			■	
Comprehension	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Context Clues		■	■							■	■					
Determining Readability Level		■														
Fix up Strategies	■	■	■							■	■			■		
Fluency			■									■	■			
Focusing				■												■
Hypothesis	■							■						■		
Imagery	■													■		■
Identifying Critical Information							■		■		■					
Learning Style											■				■	
Metacognition	■										■			■	■	
Monitoring Comprehension						■			■	■				■		
Motivation				■			■	■						■	■	■
Oral Reading						■				■		■				■
Organizing Thoughts				■					■						■	■

Comprehension Strategies

	Before/During After	CLOZE Procedure	Five Finger Approach	KWL KTL Strategy	Question Matrix	Reading Conference Record	Reciprocal Teaching	Reflective Sharing	Retelling	Running Records	Self Reflective Tools	Shared Reading Approach	Teaching for Fluency	Think Aloud/Think Along	Writing to Learn Journals and Learning Journals	Yes/No-Why? It Reminds Me Of...
Paraphrasing	■								■					■	■	■
Peer Interactions					■		■	■	■			■		■	■	
Predicting	■				■		■					■		■	■	
Reading Thinking Process				■			■	■	■		■	■		■	■	■
Reading Writing Connection							■	■	■						■	
Reviewing					■				■						■	
Self Appraisal	■						■			■	■			■	■	■
Self Monitoring	■						■			■	■		■	■	■	
Self Questioning	■			■			■								■	
Sequencing									■							
Setting Purpose	■			■				■								
Story Grammar									■	■						
Summarizing	■			■			■	■	■			■			■	
Vocabulary Comprehension		■	■	■	■		■					■	■			■
Word Attack			■							■	■					
Word Recognition			■							■	■		■			

Portfolio Strategies/Assessment Checklist

Utilize this checklist when working with individual students in order to record the strategies/assessments used and to ensure the use of a variety of techniques in order to obtain a more complete assessment of each student. The checklist can be placed in the individual student's portfolio.

☐ Before/During/After
☐ Book Introductions
☐ CLOZE Procedure
☐ Five Finger Approach
☐ KWL/KTL Strategy
☐ Question Matrix
☐ Reading Conference Record
☐ Reciprocal Teaching
☐ Reflective Sharing
☐ Retelling
☐ Running Records
☐ Self-Reflective Tools
☐ Shared Reading Approach
☐ Teaching for Fluency
☐ Think Aloud/Think Along
☐ Vocabulary Sort
☐ Writing to Learn Journals & Learning Journals
☐ Yes/No - Why? It Reminds Me Of . . .

Assessment Chart

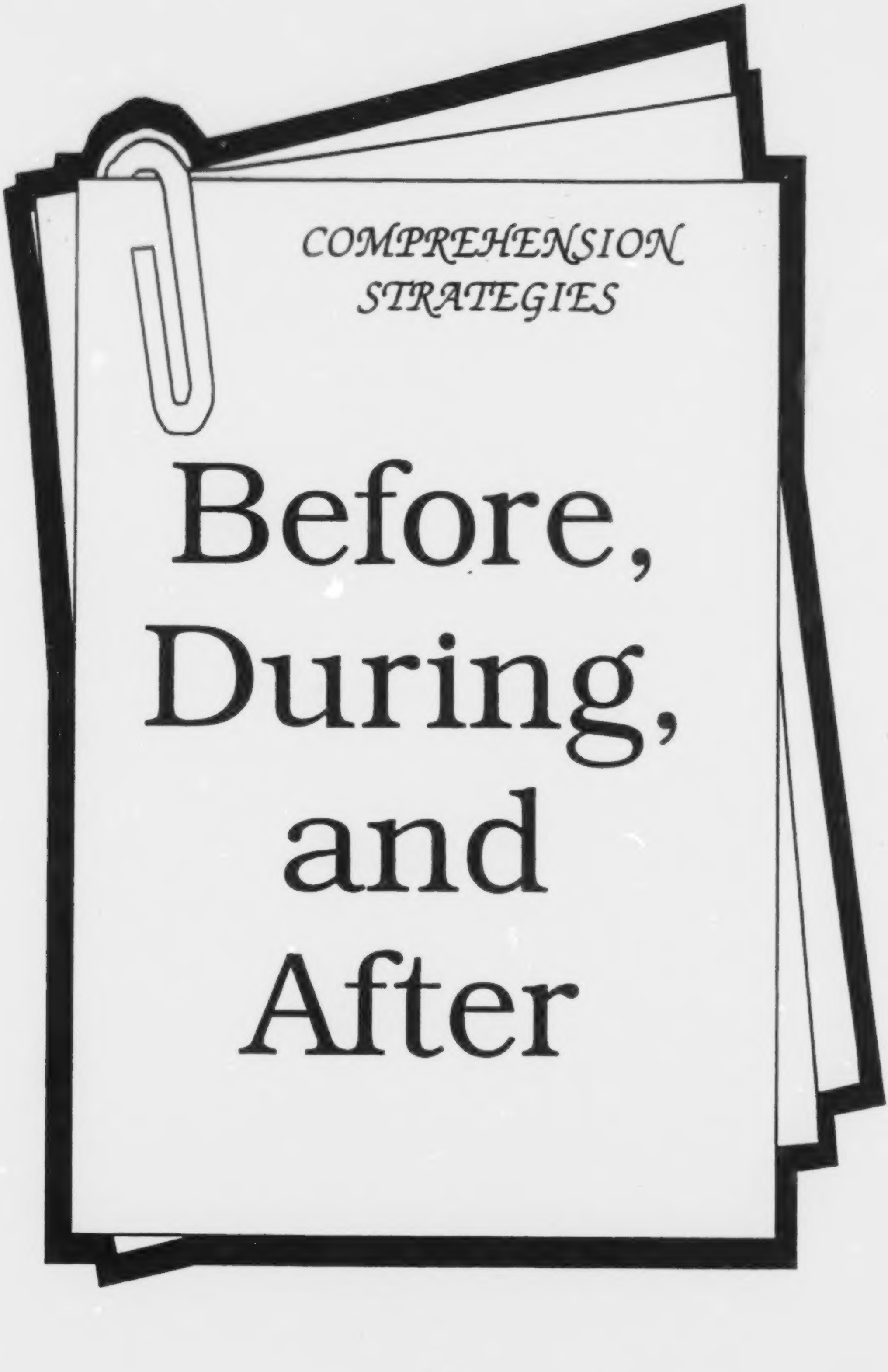
Assessment Tools	Reason for use:	When is tool used?	Does it match the instruction?

Resource: Susan Mandel Blazer and Carol Summell Brown. *Portfolios and Beyond: Collaborative Assessment in Reading and Writing*. Christopher Gordon, 1993.

Assessment Approaches

Selected Responses	Constructed Responses	Product Assessments	Performance Assessments	Process Focused Assessments
___ multiple choice	___ fill in the blank	Written	___ music/dance/ drama	___ oral questioning
___ true/false	___ short answer	___ essay/story/poem		___ interview
___ matching	___ label a diagram	___ research paper	___ oral presentation	___ process folio
	___ "show your work"	___ writing portfolio	___ science lab	___ self-assessment
	___ concept map	___ diary/journal	___ demonstration	___ checklist
		Other	___ athletic competition	___ think aloud
		___ science project		___ learning log
		___ art exhibit	___ debate	___ "kid watching"
		___ videotape	___ typing	

Whole Language Support Card by Sue Mowery



COMPREHENSION STRATEGIES

Before, During, and After

Comprehension Strategies

Title: Before/During/After Strategies

Description: Before/During/After Strategies are modeling and questioning frames for developing strategic listening and reading abilities.

Skill Development:

Activating prior knowledge
Fix-up strategies
Imagery
Metacognition
Self-questioning
Setting purposes for reading
Summarizing
Surveying and predicting
Paraphrasing

Target Reading Levels:

Primary and Intermediate
_X_ Individual _X_ Small Group _X_ Whole Group

Text/Materials:

Basal/Self-selected Text

Before, During, After: The Rules

Now for some rules
To make things quite clear
Look, listen, learn
I'll list them right here

The rules are for reading
So please pay attention
Before, During, After
Is their dimension

The first set of rules
You use Before reading
Now, please pick a book
And follow my leading

1.
Look at the title
The pictures as well
Guess what the book is about
Can you tell?

2.
What is the topic?
Seen it before?
Think what you know
And then read to learn more

3.
Read just one page
Then before you read more
Predict what you think
That the book has in store

4.
And read with a purpose
Know why you read
Have a good reason
Before you proceed

The next set of rules is
For use During reading
You keep the same book
I'll keep right on leading

1.
As you read your book
Say in your head
Do I understand
What it is that I've read?

2.
Also, while reading
Please use your head
Once in awhile to
Sum up what you've read

3.
When you are reading
If problems arise
Get out some fix-ups
To try on for size

If a word has you stuck
Go back and reread
Try it and see if
That helps you succeed

If that doesn't work
Use context to see
If other words help
Give the clues that you need

Or take a good guess
Not just any old guess
A good sounding choice
Just might lead to success

Next use the letters
Yes, that's what I said
Letters can help
Put the word in your head

The last set of rules
Is for use After reading
Pay close attention
Remember, I'm leading

1.
The first thing to do
Is to tell what you've read
See if the story
Is still in your head

2.
Tell your ideas
Make them quite clear
Did you like what you read
Or not really care?

3.
Go and revisit
The story once more
The whole thing or parts
That you liked from before

4.
The next thing to do
Is to add to the story
Or make up your own
In the same category

Poem by Will Mowery

Comprehension © 1995 by Sue Mowery

Comprehension Strategies

Modeling and Question Frames for Developing Strategic Listening and Reading Abilities (Henk, 1989)

Before The Story

Surveying/Predicting

Before we read (or listen to) a story, we should try to get an idea of what it will be about. This will help us understand the story better because we'll know what to expect. What can we look at that will give us some ideas about this story? I know I always look at the title and the pictures to help me.

Today we are going to read/listen to a story called________. What do you think a story with a title like that might be about? What makes you say that? A title like that makes me think the story might be about_______. The reason I think so is because_________.

Maybe we can get an even better idea of what the story will be about by looking at the pictures. Where do you think the story takes place? How do you know that? From the pictures, can you tell when the story takes place? How do you know that? I think the story takes place at__________because__________. Who do you think the main character will be? What do the pictures make you think will happen in this story? Why do you think so? The pictures make me think that__________might happen because__________. Is there anything you would like to know about any of the picture that would help you make a better guess about the story?

Activating Prior Knowledge

Before I read or listen to a story, I try to think about what I might already know about it. This helps me to understand it better. What do we already know about it_________ that might help us understand the story better?

Setting Purpose for Reading

Now that I have an idea what the story is going to be like I need to think about what I should learn from it. When we read/listen to this story, what should we be looking for? What should you be able to do to prove that you understand the story?

During the Story

Imagery

When I hear (or read) that, it makes me get pictures in my head. I can see_________. What pictures are you getting in your head? Why do you think that? Have you ever seen anything like that before? Where? When?

Making Predictions

Now that we know___________, what do you think will happen next? I think that__________ will happen because ___________. We'll have to keep reading to find out if we are right or not.

ENCOURAGE THE CHILDREN TO RAISE THEIR HANDS WHEN THEY COME TO A WORD OR STORY EVENT THEY DON'T UNDERSTAND.

Self-Questioning

As I read or listen to a story, I always ask myself, "Does this make sense to me?" At other times I ask myself, "Does this fit with what I've already learned in the story?" or "Does this fit with what I already knew before the story?" I think it's also a good idea to ask myself, "Is this something a teacher might ask about?" If it is, then it's probably important.

Using Context/Re-Reading

That's a really hard word, isn't it? When I'm not sure what a word means the first thing I do is go back and read the sentence over again. I would look around for clues that tell me what the word might mean. Let me read the sentence again and you tell me if there are any good clues. Does anyone think they know what the word means? Why do you think so? Did any special clue give the answer away? Maybe I should go back and read the whole page again to be sure. I might have missed something that would help me understand this word (or idea).

Reading Ahead/Skimming/Skipping

I'm still not sure what that word means so I'll just keep reading. Sometimes I can figure out what a word means by reading (or listening to) the next couple of sentences. And if that doesn't work I'll either look far ahead in the story or just skip the word for now. Maybe I won't even need to know what that word means to understand the story.

Adjusting Rate

This part is getting hard to understand. I don't think I've ever read (or listened to) anything like this before. I better slow down and think about it more carefully.

Paraphrasing

Now let's see if I've got this straight. If I can put what happened so far in my own word I probably understand the story. What would you say has happened up to now?

Asking For Help

I've tried everything else and I still don't understand, I've slowed down, I've re-read the sentence and the page, I've read aloud, I've tried to put it in my own words, and I've looked around for clues. I'm going to have to ask somebody for help.

After The Story

Summarizing

Now that we're done reading, let's think about the most important things that happened in the story. Pretend that you have to tell a classmate who did not read or listen to the story what it was about. Listen to this. Would this be a good a good summary___________? Why not? How about this one___________? Do you think this is better? Why? What about it makes it better (or worse)? Would your classmate understand the story better after you told the story in this way? Try putting the story in your own words. What would you tell your friends?

Reading Strategy Inventory

(Henk, 1991)

Before Reading, the student:

_____looks over passage to see what it contained
_____can make guesses about what will happen in the story or what the material will be about
_____looks at the pictures and illustration, etc. to see what passages are about
_____uses the title and pictures to make guesses about the content of passages
_____uses the headings and subheadings to make guesses about the content of passages
_____thinks about what can be learned from passages
_____asks her/himself questions that are likely to be answered in passages
_____thinks about prior knowledge of the things and events depicted in the pictures
_____decides how to go about reading passages
_____thinks about what will need to be done when reading is completed
_____thinks about how the information will be used after reading

During Reading, the student:

_____tries to get pictures in his/her head of what is being described
_____tries to read fluently
_____makes guesses about upcoming parts
_____revises guesses appropriately
_____keeps track of whether or not s/he understands
_____asks him/herself questions about the material
_____thinks about what questions the teacher might ask
_____stops every once in a while to see if the content can be put into own words
_____skips unknown words when comprehension is unaffected
_____revises thinking if it doesn't fit with what the author has already said
_____rereads parts that don't fit with prior knowledge
_____rereads parts that are not initially understood
_____skips hard parts that don't seem to be important
_____looks for clues in the passage when comprehension falters
_____slows down when comprehension falters
_____asks for help when comprehension falters

_____consults proper sources when comprehension falters
_____thinking about text type to increase understanding
_____uses knowledge of text type to increase understanding
_____tries to get an idea of how authors have organized the information

After Reading, the student:

_____can put important information into own words
_____thinks about whether the author should be believed
_____separates facts from the author's opinion
_____rereads important parts that were not understood
_____ask self questions that go unanswered
_____can decide and support response to passage
_____analyzes how author affected the response
_____decided if what the author says makes sense
_____looks for other reading materials that might assist understanding

Questions to Help Children Become Strategic Readers

Before They Read:

What kind of selection is this? Is it a story? A Poem?
Does it give me information or tell directions? How do I know?
What will this selection be about?
What do the title and the pictures tell me about?
What do I already know about the topic?
Why would someone write this?
Why would someone read this?
Why am I reading this selection?
Can I read this quickly or should I read it carefully?
What kinds of questions should I ask myself before I read this?
How would these questions be different if this were a mystery story rather than a science chapter?

While They Are Reading:

What do you think will happen next? How did I know this?
Are my predictions correct so far?
Does this make sense?
What can I do to a make sure I understand it?
What can I do if I don't understand what I am reading?
What have I learned so far?
What have I found interesting so far?
Is this selection easy to read or hard to read? Why do I think so?
How can I figure out difficult words or parts of the selection I don't understand?
What strategies will help me understand this kind of reading?
Should I look for the plot, the main idea?
Should I ask questions, or paraphrase what I have read?
What is the author saying directly?
What is the author implying?
How do I feel about what the author is saying?
Can I visualize what has been described?

After They Have Read:

What questions did I have before I started reading? What are the answers?
What can I do if I still have unanswered questions or if I can't remember what I have read?

Would I recommend this selection to someone else? Why or why not?
What did I learn?
Did I like it? Why or why not?
Did I learn what I wanted to?
Were my predictions about the selection correct?
Do I agree with what the author said?
How would I summarize what I read?
Are there any parts that I should read again to be sure that I understand what is meant?
How was this selection similar to and different from other stories I have read?
Did the selection remind me of my own experiences?

Questions I Can Ask As I Read

To get the Gist:

What is the story about?
    What is the problem?
    What is the solution?
What makes me think so?

To Predict-Verify-Decide:

What's going to happen next?
    Is my prediction still good?
    Do I need to change my prediction?
What makes me think so?

To Visualize-Verify Decide:

What does this (person, place thing) look like?
    Is the picture in my mind still good?
    Do I need to change my picture?
What makes me think so?

To Summarize:

What happened so far?
What makes me think so?

To Think Aloud:

What am I thinking?
Why?

To Solve Problems or Help When I Don't Understand:

Shall I:
    Guess?
    Ignore and read on?
    Reread or look back?
Why?

Source: "SAIL - A way to success and independence for low-achieving readers", Bergman, Janet. *The Reading Teacher*, April, 1992.

Strategy Tally Sheet

How many of these strategies do you use when you read? Make a check mark each time you use a strategy.

Before You Read:

☐ LOOK at title, picture clues

☐ THINK about what you already know

As You Read

☐ PREDICT what you think will happen

☐ PICTURE in your mind

☐ QUESTION YOURSELF Does it make sense?

☐ READ ON use context clues

☐ REREAD silently or out loud

☐ ASK SOMEONE who knows

Which strategies do you use the most?____________________

Which strategies will you try to use the next time you read?__________

NAME:____________________________ DATE:__________

Adapted from: Glazer, S. M., Reading and Language Arts Clinic-Ryder College.

Question Starters for Literal Recall

CAN YOU

Can you tell me..........................?
Can you remember who..............?
Can you remember when............?
Can you remember which............?
Can you remember what.............?
Can you remember where...........?
Can you remember why..............?
Can you remember how..............?
Can you name the first.................?
Can you name the first three........?
Can you name two......................?
Can you list...............................?
Can you....................................?

WHEN

When did...................................?
When is.....................................?
When was..................................?
When were.................................?
When did the first.......................?
When will...................................?
When...?

HOW

How did.......................................?
How many..................................?
How many times.........................?
How..?

WHO

Who said....................................?
Who is..?
Who was.....................................?
Who wanted...............................?
Who were...................................?
Who went....................................?
Who left......................................?
Who saw.....................................?
Who found..................................?
Who discovered..........................?
Who gave...................................?
Who told.....................................?
Who tried to................................?
Who was the first........................?
Who in the story.........................?
Who had.....................................?
Who...?

WHAT

What was...................................?
What was the first.......................?
What was the next.......................?
What was the last........................?
What do you remember about.....?
What happened before..............?
What happened after.................?
What happened first...................?
What happened when.................?
What happened to......................?
What ....?

WHERE

Where in the story......................?
Where was.................................?
Where are..................................?
Where did..................................?
Where else.................................?
Where..?

The Reading Clinic, Bloomsburg University, Bloomsburg, PA

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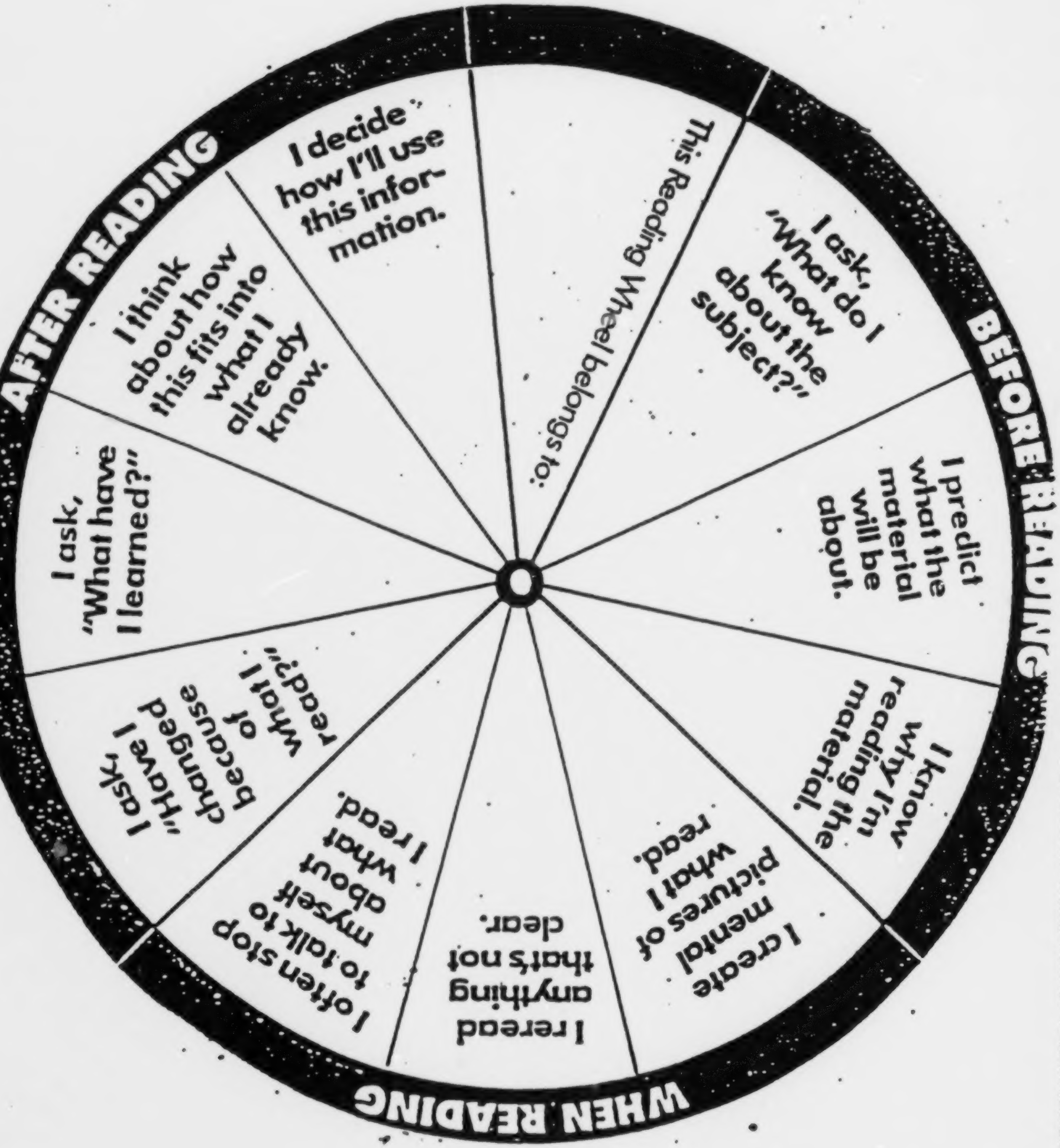
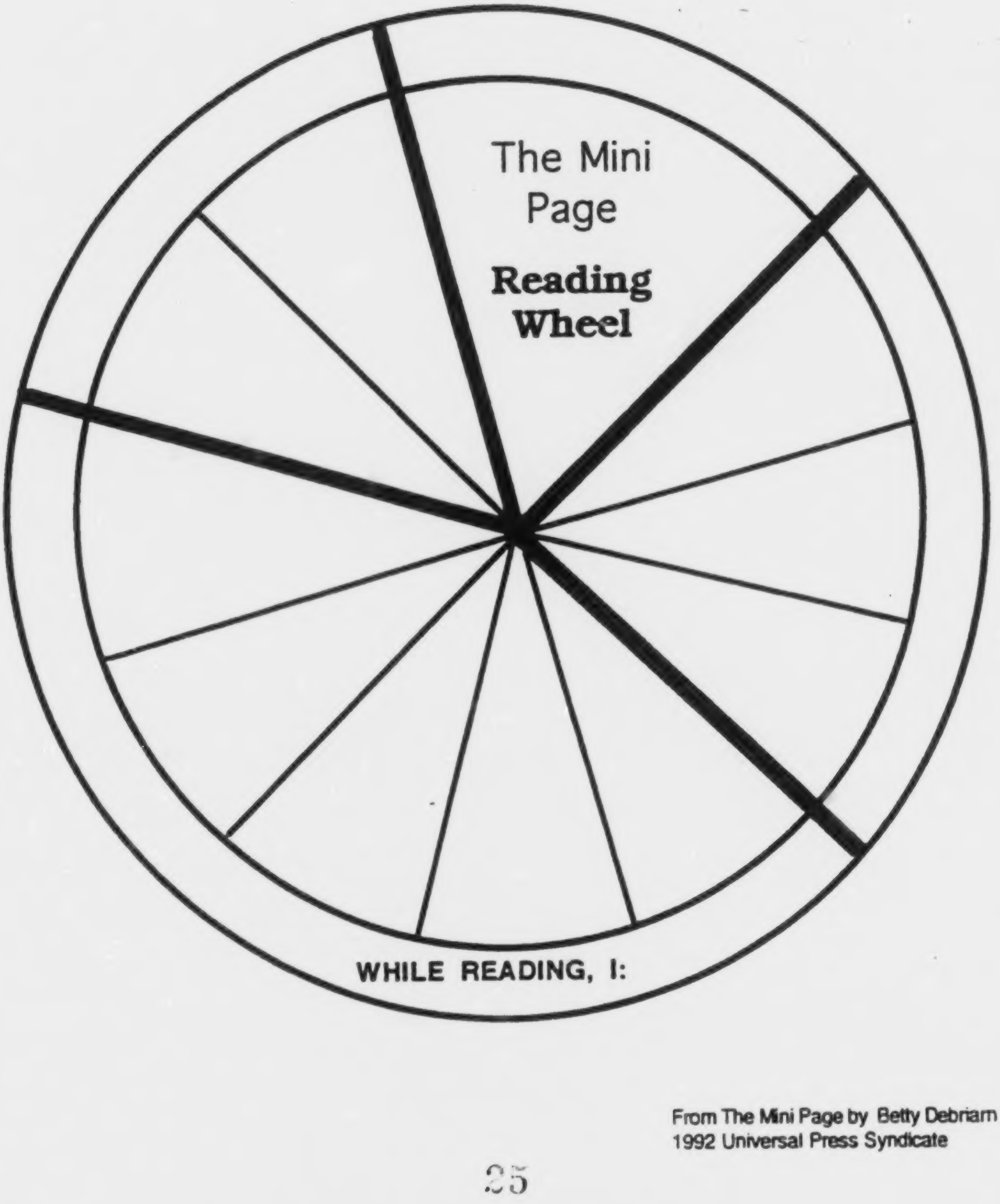

This Reading Wheel belongs to:
BEFORE READING
I ask, "What do I know about the subject?"
I predict what the material will be about.
I know why I'm reading the material.
WHEN READING
I create mental pictures of what I read.
I reread anything that's not clear.
I often stop to talk to myself about what I read.
AFTER READING
I ask, "Have I changed because of what I read?"
I ask, "What have I learned?"
I think about how this fits into what I already know.
I decide how I'll use this information.


The Mini Page
Reading Wheel
WHILE READING, I:

From The Mini Page by Betty Debriam
1992 Universal Press Syndicate

AFTER READING, I:

BEFORE READING, I:

Know why I am reading what I am reading.

Think about what I know about a subject.

Predict what I am reading is about.

Give my full attention to what I am reading.

Create pictures in my mind about what I am reading.

Use letter sounds to help me decode words.

Stop and reread what is not clear.

Often stop and talk to myself about what I have read.

Ask myself what I learned.

Ask how I will use what I have learned.

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ACTIVE LEARNING

Think Ahead
- Preview
- Purpose

Think While Learning
- Check
  - Stop/Think
  - Self Question
- Correct

Think Back
- Review
- Evaluate
- Extend

Resource: The Heath Transcripts. *"Developing Active Readers"* by Peter Winograd.

"Question Starters"

(a generic questioning strategy)

BACKGROUND + PURPOSES

1. The *Question Starters Strategy* is a questioning strategy which can be used to improve decoding skills, comprehension skills, attention-to-details skills, visual memory skills, picture interpretation skills, and oral language skills.

2. The *Question Starter Strategy* requires the use of Question Starters, which is a list of generic questions that are categorized by function: *who-questions, why questions, what questions (etc...)*

3. The list of *Question Starters* is infinite; it can be modified by varying or combining any of the question starters.

4. The *Question Starters Strategy* requires, and will provide, constant exposure to well-phrases, acceptable questions.

5. The list of *Question Starters* will help students generate appropriate questions and goal-oriented questions. Ideally, those self-generated questions should become the purposes the students set for themselves whenever they read a material independently.

6. The *Question Starter Strategy* is not a strategy with a specific series of instructional steps; instead, the strategy is designed to be a "reminder" and a "resource":

> Students and teachers may need to be reminded that the act of questioning (especially as it influences comprehension) is an ongoing process, not something that happens only after you read a passage. A reader should question the information in a passage *before, during, and after* reading that passage. Therefore, the list of *Question Starters* will remind teachers and students that they should continually "question"----- the information in the passage they are reading , themselves, or each other!
>
> The list of *Question Starters* is also designed to be a resource for teachers. The questions starters will help teachers (a) generate a wide variety of questions, (b) think of new, different, or more "appropriate" questions, and (c) focus their modeling behavior on a specific type of question, if necessary.

7. The list of *Question Starters* can be used with Singer's *Active Comprehension* (1978) and Manzo's *ReQuest* (1969).

8. *Source:* Poostay, E.J. Bloomsburg University Reading Clinic, 1984; revised, December 1989.

INSTRUCTIONAL SUGGESTIONS

1. If you have a student who becomes "intimidated" by any question you ask, or becomes confused when you ask a variety of questions (as in *ReQuest*), you should focus your modeling behavior on one type of *Question Starter*. For example, you might say one of the following statements (or a similar statement) to that student:

--"While you are looking at this picture, try to think of a question that begins with "*Why would...*"

--"Let's read this sentence out loud; then we'll take turns asking each other questions that begin with *Do you think...*"

--"While you are looking at the word________. I want you to tell me *What would happen if...*"

2. *Question Starters and Pictures*--use the list of Question Starters to help a student (a) attend to details in a picture (b) remember details form a picture, (c) make predictions based on the details in a picture, (d) give a reactions to a picture...

3. *Question Starters and Sentences*-- use the list of Question Starters to develop a student's (a) recall of details, (b) reaction to details, (c) recall of sequence, (d) understanding of, and facility with, a specific type of question...

4. *Question Starters and Individual Words*--use the list of Question Starters to help a student attend to (a) beginning sounds, (b) medial sounds, (c) ending sounds, (d) letter/sound associations, (e) prefixes, (f) suffixes...

5. Print the *Question Starters* on cards: students can use the cards as references or reminders. For example, you could hand a student the set of Why...cards; allow him to select one of the cards to determine which question you and/or he will ask.

But...why are the questions starters called *Question Starters*?

-- question starters help students "get started" asking questions

-- question starters show students how to start a question

-- question starters show students how to ask good/appropriate questions

-- question starters show students that comprehension starts with questioning---their questions!

-- question starters influence *how* students start questioning a material--that is, they may start "questioning" by asking factual questions or critical thinking questions, by focusing on pictures or words, by asking "teacher-type" questions or very "personal" questions...

Additional References

Manzo, A.V. The ReQuest Procedure. *Journal Of Reading*, 13:2, November, 1969, 123-126, 162.

Singer, H.S. Active Comprehension: from answering to asking questions. *The Reading Teacher*, May, 1978, 501-508.

Question Starters for Literal Recall

CAN YOU

Can you tell me..........................?
Can you remember who..............?
Can you remember when............?
Can you remember which............?
Can you remember what.............?
Can you remember where...........?
Can you remember why..............?
Can you remember how..............?
Can you name the first.................?
Can you name the first three........?
Can you name two......................?
Can you list...............................?
Can you....................................?

WHEN

When did...................................?
When is.....................................?
When was..................................?
When were.................................?
When did the first.......................?
When will...................................?
When...?

HOW

How did.....................................?
How many..................................?
How many times.........................?
How...?

WHO

Who said...................................?
Who is.......................................?
Who was....................................?
Who wanted...............................?
Who were...................................?
Who went...................................?
Who left......................................?
Who saw.....................................?
Who found..................................?
Who discovered.........................?
Who gave...................................?
Who told.....................................?
Who tried to...............................?
Who was the first........................?
Who in the story.........................?
Who had................................ ...?
Who...?

WHAT

What was...................................?
What was the first.......................?
What was the next.......................?
What was the last........................?
What do you remember about.....?
What happened before..............?
What happened after.................?
What happened first...................?
What happened when.................?
What happened to......................?
What ....?

WHERE

Where in the story......................?
Where was..................................?
Where are...................................?
Where did...................................?
Where else.................................?
Where..?

The Reading Clinic, Bloomsburg University, Bloomsburg, PA

Question Starters for Critical Thinking

I WONDER

I wonder why..................................
I wonder if......................................
I wonder when.................................
I wonder who...................................
I wonder which.................................
I wonder how...................................
I wonder how much...........................
I wonder how often...........................
I wonder if it's true that.....................
I wonder what would happen if..........
I wonder...

WHAT

What if..?
What was your favorite.....................?
What did you like about....................?
What was your least favorite............?
What didn't you like about...............?
What was your least favorite............?
What is your opinion........................?
What would happen if.......................?
What should.....................................?
What would you do if.......................?
What ....?

WHY

Why (do you think)..........................?
Why would you.................................?
Why wouldn't....................................?
Why did the author...........................?
Why is the picture............................?
Why would it be necessary to..........?
Why...?

DO YOU

Do you think.....................................?
Do you understand why.................?
Do you know why...........................?
Do you feel.......................................?
Do you believe.................................?
Do you...?

HOW

How is..?
How are..?
How were..?
How did you remember.....................?
How does..?
How should..?
How many other ways.......................?
How would you.................................?
How could..?
How would you feel if.......................?
How would you change....................?
How..?

WHEN

When did you realize.......................?
When did you decide........................?
When did you begin to feel...............?
When did you begin to think.............?
When would you have......................?
When..?

CAN YOU

Can you figure out...........................?
Can you explain................................?
Can you compare.............................?
Can you summarize..........................?
Can you take a guess......................?
Can you decide................................?
Can you...?

DID YOU

Did you ever....................................?
Did you think....................................?
Did you like......................................?
Did you know...................................?
Did you learn anything new..............?
Did you ....?

The Reading Clinic, Bloomsburg University, Bloomsburg, PA

Questions to Help Children Become Strategic Readers
Before They Read

What kind of selection is this? Is it a story? A poem?

Does it give me the information or tell directions? How do I know?

What will this selection be about?

What do the title and the pictures tell me?

What do I already know about the topic that will help me?

What do I want to find out about the topic?

Why would someone write about this?

Why would someone read this?

Why am I reading this selection?

Can I read this quickly or should I read it carefully?

What kinds of questions should I ask myself before I read this chapter?

How would these questions be different if this were a mystery story rather than a science chapter?

Shared by Art Isennagle

Questions to Help Children Become Strategic Readers
__While__ They Are Reading

What do I think will happen next? How did I know this?

Are my predictions correct so far?

Does this make sense?

What can I do to make sure I understand it?

What can I do if I don't understand what I am reading?

What have I learned so far?

What have I found interesting so far?

Is this selection easy to read or hard to read? Why do I think so?

What strategies will help me understand this kind of reading? Should I look for the plot, the main idea? Should I ask questions, or paraphrase what I have read?

What is the author saying directly? What is the author implying?

How do I feel about what the author is saying?

Can I visualize what has been described?

Shared by Art Isennagle

Questions to Help Children Become Strategic Readers After They Have Read

What questions did I have before I started reading? What are the answers?

What can I do if I still have unanswered questions or if I can't remember what I have read?

Would I recommend this selection to someone else? Why or why not?

What did I learn?

Did I like it? Why or why not?

Did I learn what I wanted to?

Were my predictions about the selection correct?

Do I agree with what the author said?

How would I summarize what I read?

Are there any parts that I should read again to be sure that I understand what is meant?

How was this selection similar to and different from other stories I have read?

Did the selection remind me of my own experiences?

Shared by Art Isennagle

Display Chart

Source: Barbara Heckard, Instructional Support Teacher, Lebanon City School District

BEFORE YOU READ

LOOK at title, pictures, headings to see what the topic will be.

TELL yourself what you already know about the topic.

DECIDE what you want to find out.

PREDICT what the author will say.

Display Chart

Source: Barbara Heckard, Instructional Support Teacher,
Lebanon City School District

WHILE YOU READ

TELL yourself what the author says.

ASK yourself if what you are reading makes sense.

PICTURE what the author describes.

IDENTIFY the main ideas.

PREDICT what will come next.

Display Chart

Source: Barbara Heckard, Instructional Support Teacher,
Lebanon City School District

IF YOU DON'T UNDERSTAND

IDENTIFY the problem.

REMIND yourself what you want to find out.

LOOK BACK

SLOW DOWN

ASK for help.

Display Chart

Source: Barbara Heckard, Instructional Support Teacher,
Lebanon City School District

AFTER YOU READ

RETELL what you read in your own words.

SUMMARIZE the most important ideas.

ASK yourself questions and answer them.

PICTURE in your mind what the author described.

DECIDE what was especially interesting or enjoyable.

Before/During/After
Student Self-Check List

Roberta L. Berglund/Richard J. Telfer

	Yes	No
Before you read did you:		
1. Ask yourself what the reading was going to about?	☐	☐
2. Think about what you already knew about the topic?	☐	☐
3. Make a prediction about the contents of the passage?	☐	☐
As you were reading today did you:		
4. Know if you didn't understand something?	☐	☐
5. Stop and read again if you did understand?	☐	☐
6. Read ahead if you didn't know a word to see if you could figure it out form the words around it?	☐	☐
7. Try to put yourself into the story?	☐	☐
8. Check to see if your prediction was correct?	☐	☐
9. Make a new prediction?	☐	☐
After you finished reading did you:		
10. Think about what the passage was mostly about?	☐	☐
11. Think what the passage was mostly about?	☐	☐
12. Think about how you might use the information in the future.	☐	☐

PREDICT - O - GRAM

WHAT? The Predict - O - Gram uses vocabulary words as an aid in focusing prereading predictions.

WHY? To organize vocabulary in relationship to the structure of the selection.

HOW?

1. Teacher selects vocabulary words needed for the selection. List words.
2. Students group the words by predicting:
    a. characters
    b. setting
    c. problem
    d. action
    e. solution (see attached)

WHEN? Use when students make predictions about a selection.

Use to help students realize the meaning of words affect the meaning of a selection and often the structure of the selection.

Developed by Camille L.Z. Blachowicz
National College of Education
Evanston Illinois

In Matanzo, Jane. INSTRUCTIONAL APPROACHES AND STRATEGIES HANDBOOK.
Frederick, MD: Board of Education of Frederick County

Predict - O - Gram

Title:____

VOCABULARY WORDS

characters

settings

problem

action

solution

In Matanzo, Jane. INSTRUCTIONAL APPROACHES AND STRATEGIES HANDBOOK.
Frederick, MD: Board of Education of Frederick County

Story Impression Strategy

What? Story impressions are story fragments in the form of clue words and phrases, which, when assembled, enable the reader to form an overall impression of how characters and events interact in a story.

Why? To provide readers with a different way to predict the events in a story.

How?
1. Select key words and phrases directly from the story.
2. Present words sequentially with arrows indicating clue order.
3. Connect clue ideas to write or tell a version of the story.
4. Read the author's work.
5. Compare student predictions to the actual text.

When? Use when guiding story predictions.
Use when integrating reading and writing.
Use when writing a story summary.

Source: William J. McGinley and Peter R. Denner. "Story Impressions: A Pre-reading Writing Activity. Journal of Reading, December 1987.

In Matanzo, Jane. INSTRUCTIONAL APPROACHES AND STRATEGIES HANDBOOK.
Frederick, MD: Board of Education of Frederick County

LINK: List Inquire Note Know

Key Concept ______________________________

____

My Prior ______________________________
Knowledge ______________________________

____

____

Pal's Name ______________________________

Inquire: More ______________________________
Things I Know______________________________

____

____

Note: ______________________________
Summary ______________________________

____

____

____

____

NOW I KNOW MORE!

Adapted from material in Teachers' Resource Book from D.C. Heath

ACTIVE LEARNING

Think Ahead
- Preview
- Purpose

Think While Learning
- Check
  - Stop/Think
  - Self Question
- Correct

Think Back
- Review
- Evaluate
- Extend

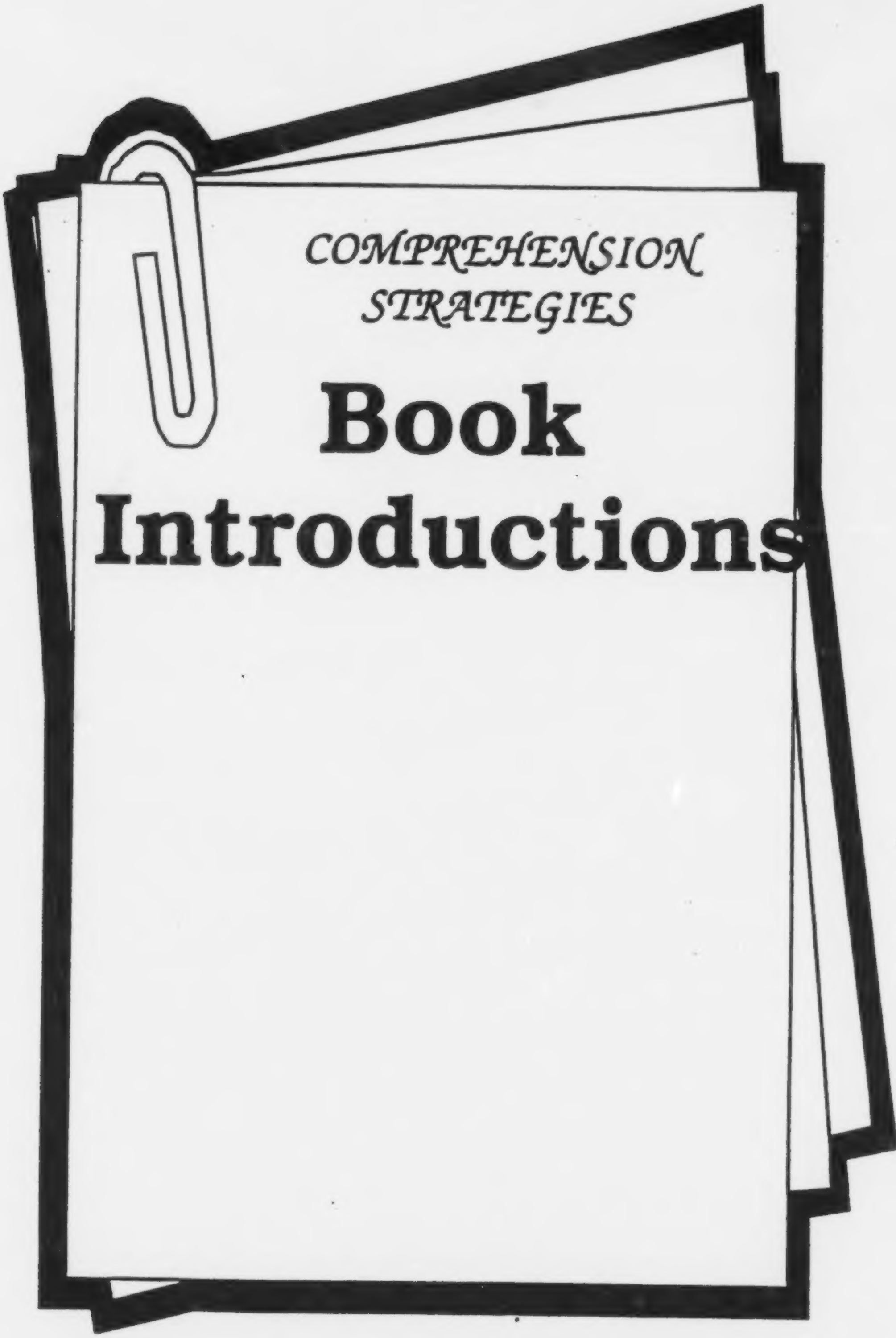
Resource: The Heath Transcripts. *"Developing Active Readers"* by Peter Winograd.

Direct Explanation of Reading Strategies

Teachers need to explain directly to students:

1. What various strategies they can use for different purposes;
2. How to use them effectively;
3. Why a strategy fosters reading comprehension and why it is worth extra time and effort; and
4. When it is helpful and when it is not appropriate to use.

Source: "Making Thinking Public" by Scott G. Paris (The Heath Transcripts)



COMPREHENSION STRATEGIES

Book Introductions

Comprehension Strategies

Title: Book Introductions

Description: A book introduction is an overview of the text facilitated by the teacher prior to the students tackling the story. It is one way that a teacher can provide a scaffold for the reader.

Skill Development:

Activating Prior Knowledge
Attitude
Book Selection
Clarification
Comprehension
Context Clues
Focusing
Hypothesis
Imagery
Identifying Critical Information
Metacognition
Motivation
Oral Reading
Organizing Thoughts

Target Reading Levels:

Primary and Intermediate
_X_ Individual _X_ Small Group _X_ Whole Group

Text/Materials:

Basal/Self-selected Text/Trade Books

Book Introductions - Book Orientations

A book introduction is an overview of the text facilitated by the teacher prior to the students tackling the story. It is one way that a teacher can provide a scaffold for the reader. The purpose of this presentation is to maximize a successful reading experience for the reader. The teacher includes the building of prior knowledge, setting a purpose and the use of prediction as necessary before we read strategies in this orientation.

Reading is defined as "a transition, a bringing of meaning to and taking meaning from the written text" (Rosenblatt). From this definition of reading, one visualizes the reader as a builder, a builder of meaning. Thus, meaning needs to be thought of first as the teacher prepares his or her introduction. The plot, gist or main idea of the story needs to be presented. The teacher talks about this story line as it is depicted in the pictures. If the text includes predictable, repetitive language, the teacher models this story structure by including this language in the orientation. Of equal importance, the teacher needs to pay attention to the fact that a fine reader is also a fixer, one who is in charge of the text and has strategies that he or she can use when meaning breaks down. And so the teacher needs to look for possible trouble spots in the text and pay attention to this information when preparing the overview. It is critical that the teacher take into consideration any specific vocabulary words (one or two) that might be uniquely important to this text, in need of direct discussion and presentation prior to the child's reading of the text. Thus, the teacher addresses the meaning, structure and visual cues contained in this story. These three cuing systems give the teacher a framework to use as he or she prepares the overview.

Preparing an Overview

1. Meaning cues (the whole story, plot):
    Discuss some pictures
2. Structure cues (language patterns):
    Plant and model receptive language
3. Visual cues (new and important words):
    Show and discuss these 1 or 2 words

Presenting the Introduction

1. With book closed, read the title; link to prior knowledge; make predictions.
2. Present a brief overview.
3. Go through the book with the student, include meaning, structure, visual cues.
4. Sum up the meaning of the story; set purposes for reading.

Compiled by: Bonnie Karlip, Sue Francis, and Sue Mowery

Introductions to new books may be all that's needed to help support the reader. Introductions that are rich in guidance and sensitive to the reader's needs can draw the child into the activity before passing control to the child. Teachers can:

- orient children to novel vocabulary or syntax
- invite response to the illustrations
- provide overviews of the entire story
- encourage children to make connections between the new book and other texts they may already know.

--Marie Clay--

CLAY'S ORIENTATION	BASAL ORIENTATION
• Responsive to child's needs	• Scripted overview prepared by teacher or publishers
• Brief	
• Student - active participant Teacher - companion	• Student - more passive Teacher - presents scripted introductions
• Cooperative discovery	• Teacher asks, student responds
• Use actual book	• Intro. done before looking at book
• Emphasis on using pictures	• Don't look ahead
• Prior knowledge important	• Asked to predict without cues
• Vocabulary introduced incidentally	• Vocabulary introduced in isolation
• Phonics dealt with in context	• Emphasis on isolated phonics
• Easy conversational exchange	• Scripted introduction

PURPOSE OF NEW ORIENTATIONS

- to create a scaffold within the child can have a successful first reading of the story

- to create a set for the task

- to motivate the child, capture his interest

- to help the child learn that he must initiate reading work needed to construct meaning from the text

- to encourage the child to use reading strategies on novel text

NEW BOOK ORIENTATION PROCEDURE

	TEACHER	**CHILD**
	*States title (points and reads)	*Attends
M	*Tells main idea (pre-written)	*Attends
M	*Discusses pictures Develops a meaning framework Develops a concept Saves some reading work	*Engages and interacts Predicts only sure things
S	*Models some book language: repetitive phrases names unusual language	*Practices book language "In the ear and out the mouth"
V	*Selects 1 or 2 new and important words for visual cues Asks what letter child expects to see at the beginning of word	*Attends to visual cues: predicts letter locates and frames word checks with finger

NEW BOOK ORIENTATION

* Teacher sets topic, title, and characters:
minimal interactions, too much talk confuses purpose and distracts from the focus of the story.

* Invite the child to respond to the illustrations and link to other stories he or she has heard.

* Draw from the child some experiences he or she relate to in the new text, uncover potential confusions that need to be straightened out.

* May sketch the plot or structure the sequence up to the climax (perhaps leave the surprise untouched) creates overview of story structure to provide a framework for anticipating what will occur.

* Draw from personal experience or relate to another story shared previously.

* Enunciate very deliberately an unusual name, literacy language, or a bookish syntactical sequence which will not link easily to the child's language.

* May have the child repeat one particular sentence pattern 2 or 3 times.

* Have the child locate 1 or 2 new and important words in the text after the child has predicted the letters he or she expects to see at the beginning of the word.

TIPS FOR NEW BOOK ORIENTATION

- Provide title and plot before opening the book (some covers don't relate well to story)

- Write out the main idea statement

- Make sure you have child's attention

- Be alert to avoidance techniques (i.e., yawning)

- Avoid having child predict wrong response

- Avoid putting in extraneous information

- Avoid having child focus on visual cues too early--
  Meaning and structure cues will empower him more.

Three Important Questions to Ask Myself

1. Does it make sense?

2. Does it sound right?

3. Does it look right?

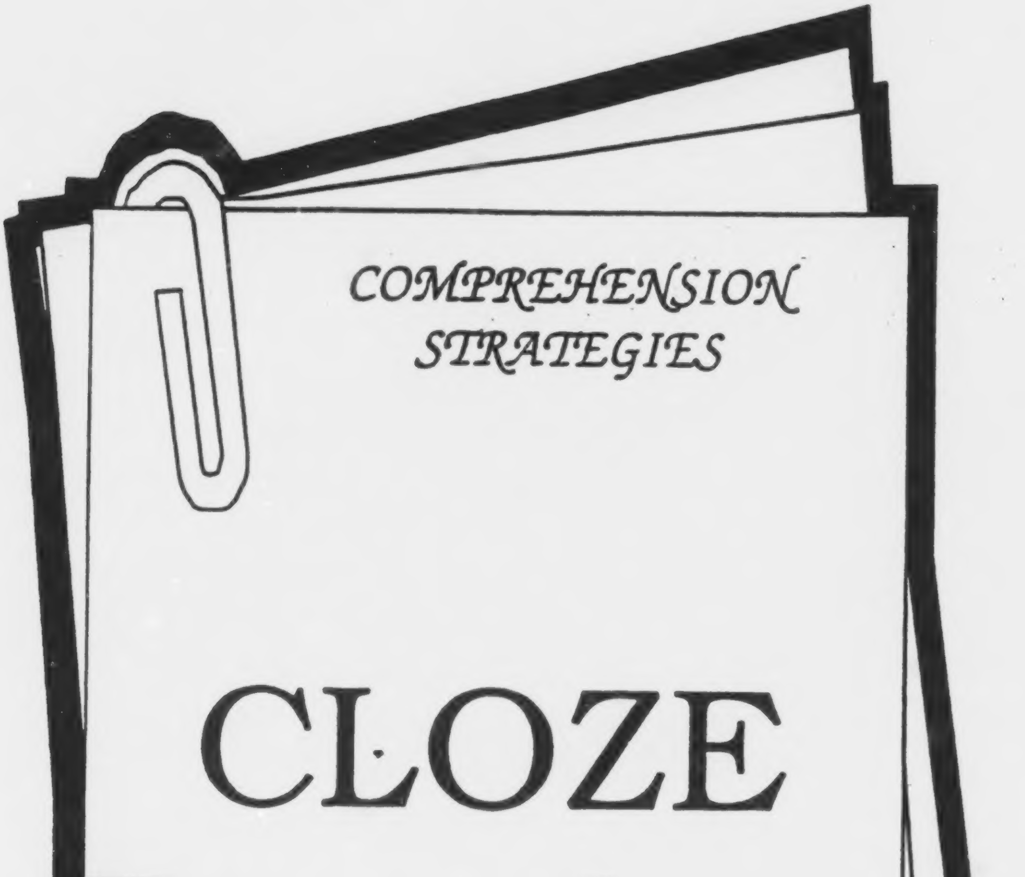
Teacher Prompts: help the child think, predict, sample text, confirm, and self-correct.

1. Look at the pictures to help yourself.
2. Get your mouth ready to say it.
3. Look at how the word begins.
4. Does that make sense?
5. Does that sound right? Does it fit?
6. Does that look right to you?
7. Start the sentence again.
8. Skip that word, and go on. Now, what do you think it is? (be careful with this one.)
9. Where have you seen that word before?
10. Think about a word you know that has the same sound.
11. Put in a word that makes sense, and go on.
12. Is that right? Check that again.
13. If that word was..., what would you expect to see at the beginning?...at the end? What do you see here?
14. What can you do to help yourself?

It is very important to ***verify*** *what the child knows and make her/him aware of the strategies being used.*

1. I like the way you tried to help yourself.
2. Good for you. I saw you checking the word with the picture to see if you were right.
3. I like the way you worked out the hard part.
4. I noticed you tried... when you had trouble. Good for you. That's what good readers do.

From *Invitations* by Regie Routman Reader's Workshop by Sue Mowery



COMPREHENSION STRATEGIES

CLOZE Procedure

Comprehension Strategies

Title: CLOZE

Description: CLOZE is a procedure that requires the reader to supply words that have been deleted from a passage. It can be used as a measure of reading ability or readability (assessment procedure), or as a technique for teaching reading strategies.

Skill Development:
Assessment
Comprehension
Context clues
Determining readability level
Fix-up strategies
Vocabulary Comprehension

Target Reading Levels:
Primary and Intermediate
_X_ Individual _X_ Small Group _X_ Whole Group

Text/Materials:
Any whole text - expository/narrative

Comprehension Strategies
CLOZE Procedure

CLOZE is a procedure that requires the reader to supply words that have been deleted from a passage. It can be used as a measurement of reading ability or readability (assessment procedures), or as a technique for teaching reading strategies.

CLOZE as an Assessment Procedure:

When cloze is used as test of reading achievement, the deletions are done in a very prescriptive manner. Beginning with the second sentence of the passage, every nth word (5th or 7th most commonly) is deleted, discounting proper names. The space allowed for the deletion is consistent, so that the length is not a clue. The reader is provided some orientation to the selection. There may be several introductory statements, and the first sentence of the passage (as well as the last) is kept in tact.

Students should be made familiar with cloze procedure before it is used as an assessment. Teachers might model, using a transparency or multiple copies of practice pages. The fact that it may be impossible to determine some answers (even the teacher can't figure them out because of the way cloze tests are constructed) must be stressed to alleviate anxieties.

Sample Directions for Administering Cloze Tests

1. Give students some experience with the cloze test procedure prior to the actual testing. Use the sample passage in transparency with whole group, explaining the special nature of cloze tests and using "think aloud" for the first several items. Have the students work in small groups to complete the sample and then, once again, lead a whole group discussion about how they arrived at their answers.

2. Reassure students, explaining that because of the test design, it may be difficult if not impossible to come up with some of the answers, but that they are not expected to be able to get them all, and that the scoring is very different because of the nature of the test.

3. Recommend that they take time to go back over the test because some items that were impossible to get on a first reading are easy when you have the benefit of information that comes later in the passage.

4. Alert them to the fact that, while words may be counted as

correct even if they are not spelled correctly, the spelling has to be close enough so that there is not doubt in the reader's mind about what the writer intended.

5. Remind them that handwriting also needs to be legible enough for the reader to get the writer's intended message.

6. Caution students to do their very best. While we do not want to make students overanxious about this test, we want to set a serious climate.

7. Introduce the test by reading the title and providing background information about the reading.

8. Do not answer questions relative to the content of the passage during the test administration.

9. Allow students as much time as they need (within reason) to complete the test. Note if the test took an inordinate amount of time.

Passage Selection

Teachers can devise cloze tests based on passages from reading materials being used in the classroom and in this way assure that the readability of those materials is appropriate for the group or ascertain whether there are any students whose reading achievement is above or below the readability level of the passages. Selection of the passages for tests needs to be done very carefully, however. The passages may be parts of whole stories but should have some integrity, some sense of completeness and must be of sufficient length to allow at least 50 deletions. The text should not contain concepts that are unfamiliar to the students but critical to the comprehension of the selection.

Scoring

There are two major methods of scoring cloze tests. Some directions stipulate that only exact words are counted as correct (though they need not be spelled correctly). Even cloze synonyms may not be counted as correct responses. The interpretation of the cloze scores accommodates for those factors. The following is a rating system based on scoring only exact word responses.

below 30% correct - frustrational level
30 - 40% correct - instructional level
40 - 50% correct - review level
above 50% - independent level

Other methods allow synonyms or any appropriate words to be scored as correct response, but the criteria for interpretation of levels is accordingly more stringent.

below 45% - frustrational level
45 - 75% - instructional level
75% and above - independent level

Another kind of cloze test has an accompanying word list or word box from which the reader choose their responses. The criteria for interpretation of levels is again accordingly more stringent.

below 70% - frustrational level
70 - 89% - instructional level
90 and above - independent level

Regardless of the method used for scoring, cloze test results can provide information useful for planning instruction. They may be used by teachers to:

1. determining students' levels of reading achievement (independent, review, instructional, and frustrational), when passages used are leveled, graded selections.
2. determine whether a particular reading material is an appropriate level for particular readers.
3. examine the response to determine which cueing system students are effectively employing.
4. examine the responses to analyze students' control of conventional spellings and spelling patterns.

CLOZE As An Instructional Technique:

Rather than deleting every nth word as with cloze testing, when cloze is used to teach reading strategies, the teacher deletes words that allow an instructional focus on meaning, structure, and/or visual cueing system.

Meaning: Deletions are words cued by the illustrations and/or the textual information that surrounds the word.

Structure: Deletions are word that fit a particular structural category, e.g. noun, adjective, verb, verbs of like tense.

Visual: Deletions are partial. A letter cue or cues is provided, e.g. the beginning or ending letters - single letter, blend or digraph.

Any reasonable response may be accepted, except as the visual cues become so specific that only one response will fit.

A Suggested Teaching Procedure

The teacher might describe the nature of the cloze procedure and what is is designed to do, and then model with a "Think Aloud", using a transparency, multiple copies of a passage, or a Big Book in which post-its are used to delete words or partial words.

Following the modeling, students might be grouped in pairs or triads for collaborative completion of a cloze passage. The whole class may be working with the same text if readers' abilities are fairly homogeneous or if weaker readers have a better reader as a buddy, or different partners/triads may be working in different passages on their instructional levels.

It is important that the passage then be reviewed in group sharing sessions - whole class or small group - so that students have an opportunity to discuss their thinking and understand where, if at all, they erred.

Following the shared practice, the teacher might monitor and assess individual students as they work on cloze passages, conferring with them as necessary.

Students can be involved in constructing cloze passages when they are quite comfortable with the procedure. Examining a cloze passage designed by a student or group of students for M (meaning), S (structure), or V(visual-phonetic) purposes provides the teacher with an excellent means of assessing their understanding of those cueing systems.

You will notice that in this section on cloze as an instructional procedure, assessment is an integral piece. Instruction and assessment cannot logically be separated.

Source: Eastern Lancaster County School District, 1992

Varieties of Cloze Activities

Cloze activities are those in which children are asked to suggest appropriate words to fill gaps deliberately left in given sentences. Such activities are believed to develop comprehension ability, but some care is needed:

Don't overuse cloze; once or at mosst twice weekly.

Give children practice before requiring them to do cloze exercise, the results of which you intend to use as data for regrouping, or any other decision making.

There are no "right" answers; insertions are evaluated in terms of their acceptability.

Avoid random deletions (e.g., mechanically deleting, say, every tenth word).

Cloze activities should be varied in nature and purpose, as in the following guide.

1) **Read aloud:** When reading to children, pause and invite suggetions as to possibilities for the next idea, phrase or word. Have children justify their suggestions; encourage discussion of any discrepancy between the text and the children's suggestions.

2) **Riddles, Oral:** Children loves riddles. Riddles introduce them to the processes which underlie cloze. They present an excellent opportunity for prediction and justification based always on what makes sense.

Example:
What am I? I'm brown. I'm kept in a jar in the refrigerator.
Children make predictions; suggestions are discussed.
Children spread me on bread.
Predictions are retained or discarded in light of this clue.
Sometimes, I'm crunchy, etc.

3) **Riddles Written by the Teacher:** Write clues down and have children, individually or in groups, determine the best solution to the final line, "I'm a ____________________." Make comparisons, and ask the children to justify their choices.

4) **Riddles Written by Students:** Once they are familiar with the convention, allow children to create their own riddles. Younger ones may require a little more structure.

Example:
I am ____________ years.
I live in a ____________.
I like to ________________.
I'm not a ______________.
I'm a ______________.

Older children can put clues in conspicuous place on a daily basis over a weeks time. The children guessing can log an entry once during the week, noting the dating and time when they do. At the end of the week, entries can be opened in the order of logging and predictions evaluated in light of all the clues.

5) **Riddle Cloze:** This activity is a logical extension of those above and an ideal way of familiarizing children with the cloze technique itself.

Example:
I'm brown. I'm kept in a jar in the _______________.
_________________ like me spread on bread.
I'm crunchy peanut butter.

6) **Riddles in the Content Areas:**

Example:
a) You will find it in your kitchen.
b) Your body cannot live without it.
c) It is not a food.
d) It is a mineral.
e) A chemist calls it sodium chloride.
It is ___________________________.

A more demanding alternative i to leave gaps in the clues. The same procedure may be used with recipes and craft activities and varied to reinforce different types of understanding.

Example:
a) Take 2 cups of _____________. (Reinforce the nature of the ingredients.)
b) Take 2 __________ of flour. (Reinforce the measures used.)
c) ______________ in 1 cup of flour. (Reinforce the process used.)
d) Blend in ______________ cup of milk. (Reinforce the quantities required.)

7) **Nursery Rhyme Cloze:** This approach is an excellent of introducing children to cloze since the rhymes used are familiar. Thus, early attempts at cloze are likely to be successful.

Example:
Hickory dickory ________________
The mouse ____________ up to clock. Etc.

8) **Song Cloze:** This activity also has the advantage of high predictability and popularity.

Example:
We all live in a ___________________ submarine,
A yellow _________________, etc.

9) **Language Experiene Cloze:** Since stories created by the children are so predictable for them, they are ideal material for cloze passages, which in turn creates another use for the stories.

10) **Poetry Cloze:** In thinking of words deleted from a poem, children develop an awareness of the conventions of poetry, such as rhyme, rhythm and figurative language.

11) **"Scratch It" Cloze:** Using a prepared overhead transparency sheet, cover selected words with "white out" (liquid paper). When the children have made their predictions, they can use a coin to scratch off the "white out".

12) **Zip Cloze:** Using a prepared overhead transparency or white board, cover selected words with masking tape. When children have made their predictions, they can zip off the masking tape.

13) **Rebuz Cloze:** As an aid to less able readers, visual clues (pictures) may be provided.

Read-along with Cloze

The instructional power of the pure read-along situation may be greatly enhanced by including a cloze element. The following progression leads directly towards independent, unsupported reading.

1. Pure read-along. Material at maturity level.
2. Read-along with oral cloze from 1 word in 20 progressively down to 1 word in 10.
    a. after a pause of 2-3 seconds the word is given naturally and the reading proceeds to the next gap.
    b. after the pause, the word is *not* given, and the reading proceeds.

3. Read-along with written cloze.
The reader has a copy of the text (e.g., heat copy) with deletions identical to those on the tape. In a pause of 3-4 seconds the reader is required:

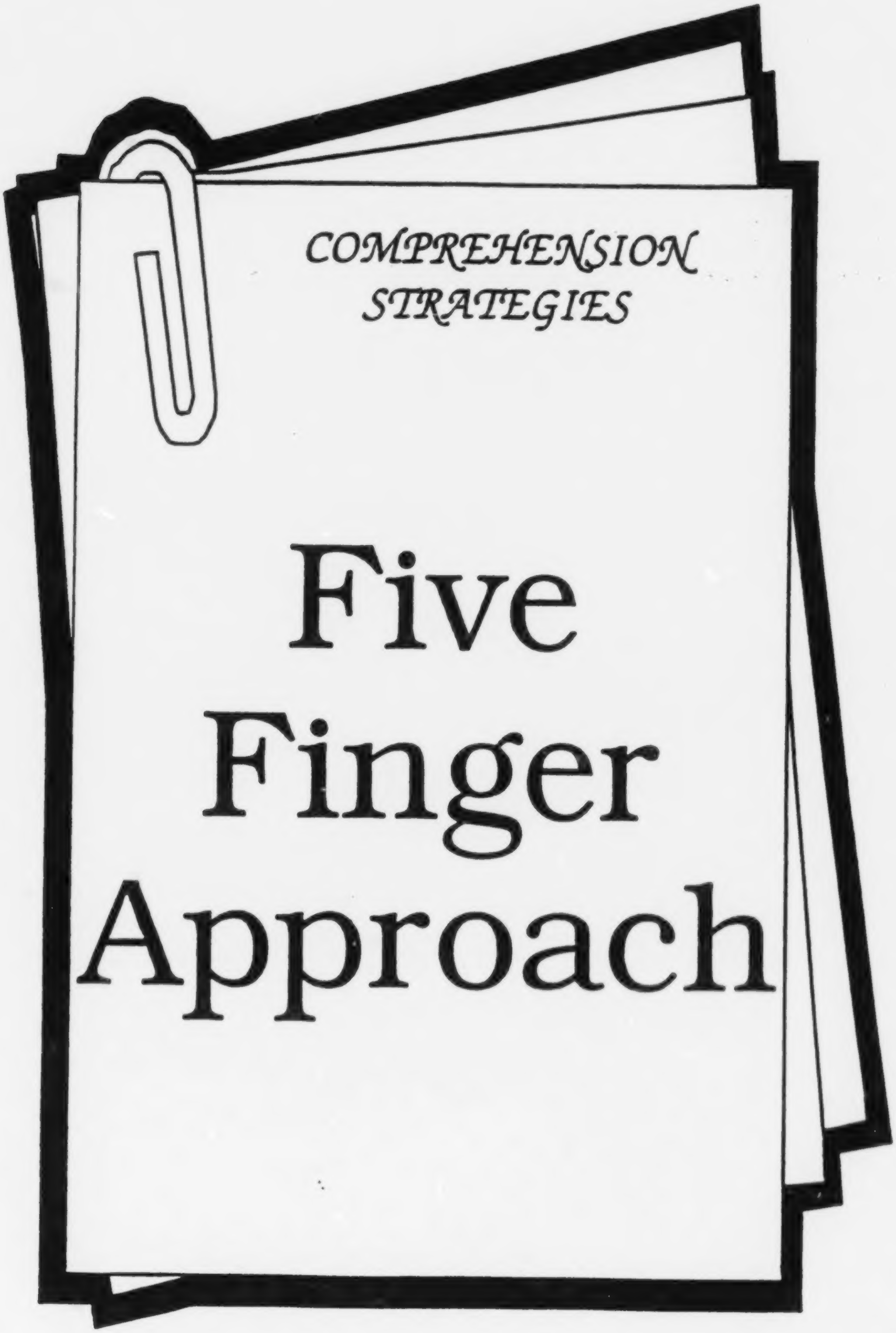
a. to complete initial letter/s when no letters are shown.
b. to complete final or medial letters when others letters shown.
c. to complete final letter/s when no letters are shown.

With each activity the deletion rate is gradually increased from 1 in 20 words to 1 in 10 words, and as the pupil moves on to the next activity, the deletion rate returns to 1 word in 20.

4. Read-along sentence cloze.
On material somewhat easier than maturity level *at first*, the reader independently reads every second sentence. A suitable time slot is allowed between the taped sentences. Begin by *repeating* the omitted sentence on the tape. Later, do not repeat the omitted sentence but simply read every second sentence with suitable time left between each. Progression may be achieved by increasing the difficulty of the material.

5. Read-along with paragraph cloze.
Tape the first two or three paragraphs (perhaps involving oral cloze as in 2. above) then ask the reader to turn off the recorder an dread the next paragraph independently. Begin again by repeating that paragraph for two or three paragraphs, then simply comment on the salient content of each paragraph and read the next.
It is a good idea to complete each sentence or paragraph cloze session by a short written cloze test covering the last part of the story or article and using a deletion rate of about 1 in 15 words. In this way the teacher has an accurate indication of how the pupil coped, and a record of the activity to file.

Source: Independence in Reading by Don Holdaway, pg.78.



COMPREHENSION STRATEGIES

Five Finger Approach

Comprehension Strategies

Title: Five Finger Approach

Description: Students will demonstrate how to use a systematic word attack approach during reading.

Skill Development:

Comprehension
Context clues
Fluency
Fix-up strategies
Vocabulary comprehension
Word attack
Word recognition

Target Reading Levels:

Primary and Intermediate
_X_ Individual   _X_ Small Group   _X_ Whole Group

Text/Materials:

Basal
Trade books
Children's published writing
Any meaningful text

Mini-Lessons: Using the Five Finger Approach: Meaning/Syntax/Visual Cues and Appropriate Fix-Up Strategies

Objective: During the reading process, students will demonstrate how to use a holistic, systematic word attack approach accompanied by appropriate fix-up strategies.

Materials: A chart listing the five steps involved in this approach:

Five Finger Approach

1. STOP THINK
2. Makes sense.
3. Sounds right.
4. Looks right.
5. What can I do about it?
(Fix-up strategies)

A chart listing appropriate fix-up strategies:

Fix-Up Strategies

1. Using picture clues.
2. Rereading.
3. Getting my mouth ready.
4. Chunking or connecting.
5. Skipping.
6. Substituting.

A Rubric for Assessing Use of the Five Finger Approach and Fix-Up Strategies

4 Almost always demonstrates use of the Five Finger Approach and consistently engages in appropriate fix-up strategies without prompting.

3 Usually demonstrates use of the Five FingerApproach and more often than not engages in appropriate fix-up strategies with little or no prompting.

2 Occasionally demonstrates use of the Five Finger Approach and appropriate fix-up strategies with some prompting.

1 Rarely or almost never demonstrates use of the Five Finger Finger Approach and appropriate fix-up strategies.

Use a big book or write other appropriate text on the chalkboard, chart paper, or a transparency for use in demonstrating this approach.

Procedure: The most competent readers apply consistent reading behaviors using meaning, syntax, and visual cues as they transact with the text. This process is called cross-checking. The use of these cuings should first be modeled, then guided in practice so that the students can eventually self-monitor.

The Five Finger Chart given above is one way the teacher might facilitate the use of meaning, syntax and visual cues. The student needs to first recognize when meaning has broken down and the STOP THINK step can be introduced as the point where the student first stops and puts on the brakes as he or she asks: Am I understanding what I'm reading? If the answer is "Yes", I can go on reading. If the answer is "No", I need to check to see if my what I'm reading makes sense, sounds right and looks right? The answer to "What can I do about it?" will depend on the student and his or her reading experiences.

The second chart given above is a list of appropriate fix-up strategies. Again, these strategies require direct teaching, modeling and guided practice. The list can begin with only one item, such as using picture clues. As time and learning progress, other strategies can be added to the chart and used by the student when he or she comes to the "What can I do about it?" step in the Five finger approach. The running record is an excellent way for students to demonstrate which of the cuings are being used and which might need further teaching. The teacher can demonstrate how to self-monitor the use of each of these cues using whole text in a Think Aloud fashion. Big books are one excellent tool to use with the entire class. Reading conferences are one place students can show, through a running record or other conference record sheet, just which cuings are being used during the reading of text. Such assessments are authentic and can be used in an ongoing manner to measure growth over time along with rates of acquisition and retention. Also, the teacher can make an assessment of student performance by using the rubric provided above. Rates of acquisition and retention can be ascertained and recorded to determine the degree of need of the student. Teachers can plan lessons according to their ongoing assessments.

Developed by Sue Mowery, Instructional Support Teacher.
References: Work by Marie Clay and Reading Recovery and work by Regie Routman in her text, Invitations.

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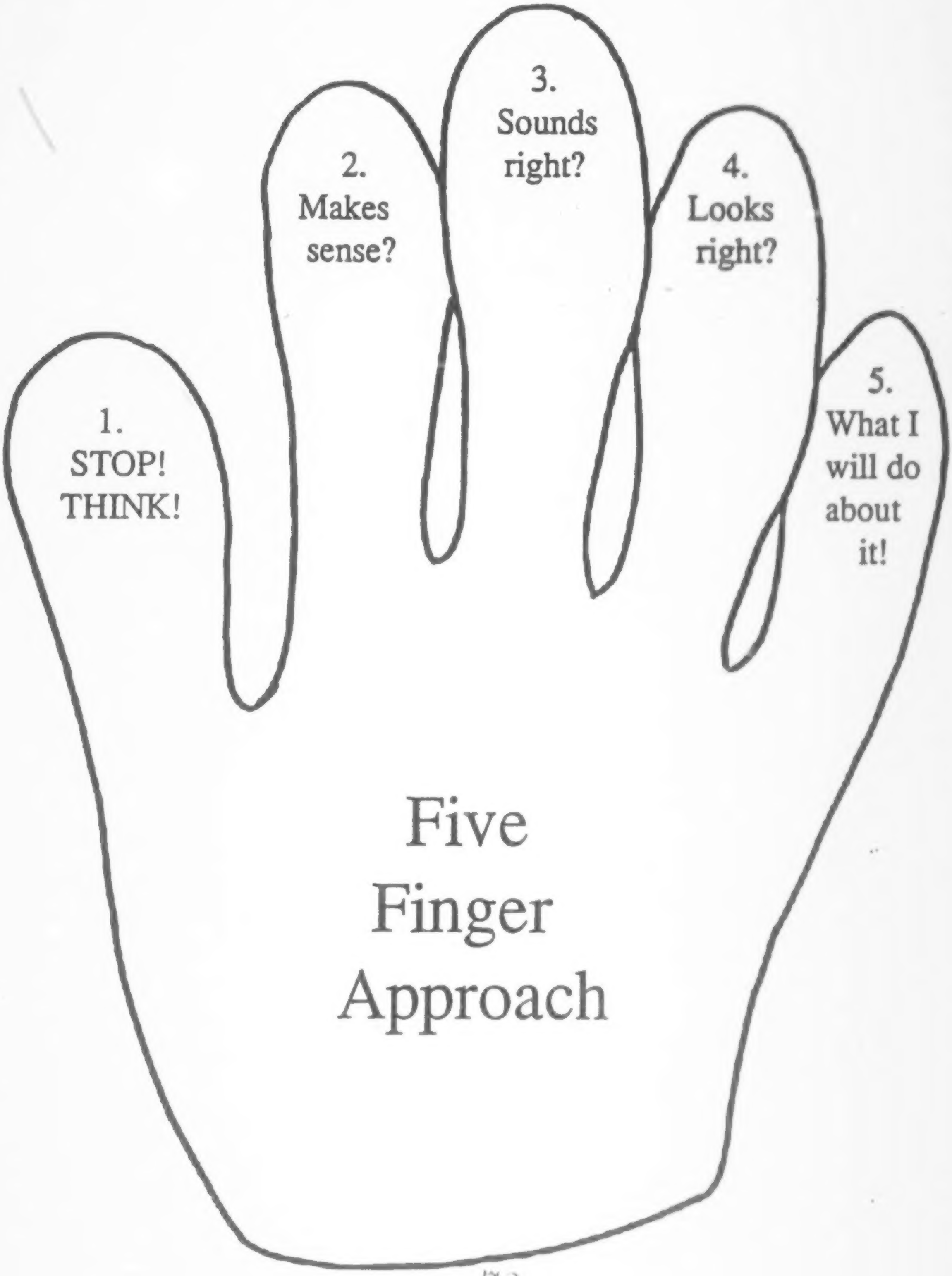


1. STOP! THINK!
2. Makes sense?
3. Sounds right?
4. Looks right?
5. What I will do about it!

Five Finger Approach

Comprehension © 1995 by Sue Mowery

Fix-up Strategies

1. Use picture clues.
2. Reread.
3. Chunk or Connect.
4. Substitute.
5. Skip.

Comprehension © 1995 by Sue Mowery

Fix-Ups
(Or Using Meaning,
Syntax or Visual Cues)

When you are reading
If problems arise
Get out some fix-ups
To try on for size

If a word has you stuck
Go back and reread
Try it and see if
That helps you succeed

If that doesn't work
Use context to see
If other words help
Give the clues that you need

Or take a good guess
Not just any old guess
A good sounding choice
Just might lead to success

Next use the letters
Yes, that's what I said
Letters can help
Put the word in your head.

Poem by Will Mowery

Mini-Lesson: Using the Five Finger Approach as a Fix-Up Strategy

Objective: Students will demonstrate how to use a systematic word attack approach during reading.

Materials: A chart listing the five steps involved in this approach:

1. Frame it
2. Bleep it
3. Look for...
4. Sound it out
5. Use helpers.

Text written on chalkboard or transparency which can be used to demonstrate this approach.

Procedure: Competent readers apply fix-up strategies as they read. They need direct instruction in these techniques along with ample time for application and follow-up discussion - Think Aloud times should include such discussions. It is important to plan specific mini-lessons dealing with fix-up strategies such as the Five Finger Approach in order to provide students with a scaffolding that fosters independence. Introduce each of the five steps in this approach and provide modeling, guided practice, and monitoring as the developmental stages of the class or student dictates. Students should be made aware of the fact that there are multiple ways of figuring out a word other than just by sounding it out. It is important to frequently discuss the fact that the purpose of each strategy is to help them understand what the author is trying to communicate - that meaning is paramount. Students are not always completely aware of this fact and need frequent reinforcement.

To demonstrate this approach, choose whole text, preferably "real text" that the student is currently encountering. Display the text on the chalkboard or with the overhead projector, and guide the class or student through the five options for decoding:

1. **Frame it:** Instruct the students to look carefully at the word from left to right. Show them how they can place their fingers at the first and last letters so that the word is framed. Sometimes framing is all that is necessary. Early readers should be pointing as they read.

2. **Bleep it:** Have them cover or skip the word that is giving them trouble. Tell them to read the entire sentence and see if they can figure out the word using context clues. Also, show them how they can substitute a word that makes sense and keep on reading provided they understand the meaning of the text as a whole. The

skipping strategy should only be used by secure readers. Early or emergent readers should simply back up and reread the sentence and try to think of a word that makes sense and sounds right before going on with the rest of the text.

3. **Look for...:** Help them to examine the word for structural characteristics - prefixes, suffixes, and compound words - or have them divide the word into syllables and try to pronounce it.

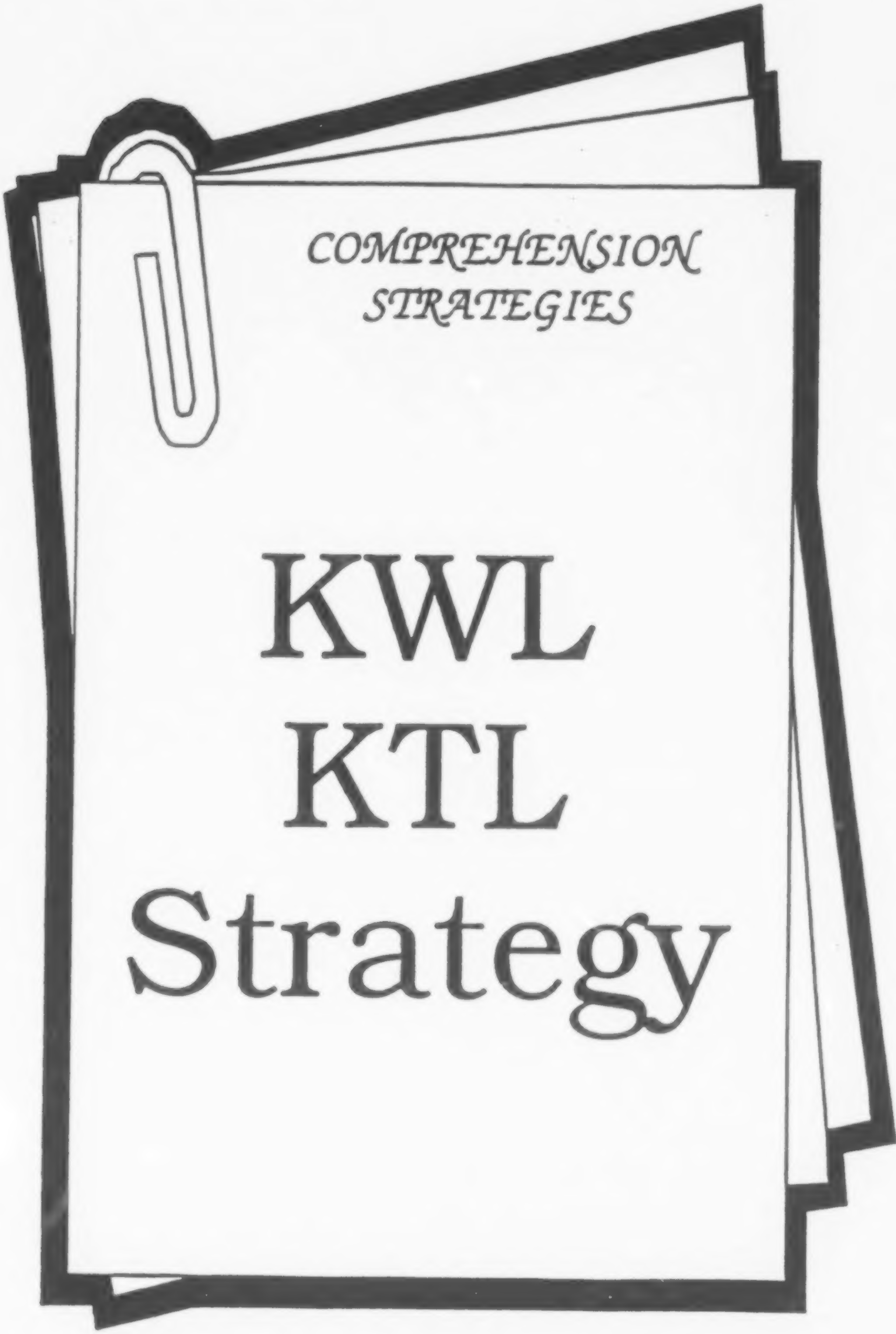
4. **Sound it out (phonics):** Ask such questions as follows: "Does that look right to you? Can you think of a word that you know that has the same sound? If the word were...what would you expect to see at the beginning? ...at the end? What do you see today?" Show them how to check for vowel patterns and attempt to "sound it out".

5. **Use helpers:** Tell them they can utilize helpers which include using dictionary or finding a coach who can assist them without actually telling them the word. Let them know that they can get someone to tell them the word after they have tried all the other steps in the procedure.

References:

Wilson, P.M. Diagnostic and Remedial Reading for Classroom and Clinic. Columbus, Ohio: Charles Merrill Publishing Company, 1972.

Routman, Regis, Reading Recovery.



COMPREHENSION STRATEGIES

KWL
KTL
Strategy

Comprehension Strategies

Title: KWL/KTL Strategy

Description: KWL / KTL Strategy is a thinking-reading strategy used mostly with expository text that provides a framework for constructing meaning.

Skill Development:

- Activating prior knowledge
- Assessment
- Comprehension
- Focusing
- Motivation
- Organizing thoughts
- Reading thinking process
- Self Questioning
- Setting purpose
- Summarizing
- Vocabulary Comprehension

Target Reading Levels:

Primary and Intermediate
_X_ Individual _X_ Small Group _X_ Whole Group

Text/Materials:

Expository /narrative text

KWL / KTL Strategy

What is it?

KWL is:

1. a thinking-reading strategy.
2. used with expository text.
3. a framework for constructing meaning.

It consists of three parts:

1. Identifying what readers already KNOW about a topic.
2. Determine what readers WANT to find out about a topic.
3. Note what readers LEARNED from reading the selection.

Why use it?

Readers will:

1. become actively involved in setting purposes for their own reading.
2. actively engage in restructuring ideas while reading.
3. become more focused and comprehend better.

How to do it? KWL

Teacher models and guides:

1. brainstorming what is already known about a selected topic.
2. students writing what they think they know on their worksheets.
3. students and teachers generating and recording questions they want to learn.
4. students reading text and note what they have learned.

Students independent use of strategy:

1. Identify: "What do you already know?"
2. Determine: "What questions do you want to have answered?"
3. As you read: "Think about what you have learned."

How to do it? KTL

Teacher models and guides:

1. K - What do you already know about the topic of this passage?
2. T - What do you think you will found out on this passage?

3. L - What did you learn? Were your predictions right or wrong? How do you know?

What do these strategies tell us?

1. Did the student access prior knowledge?
2. Was a purpose for reading established through the use of student generated questions?
3. Was the student able to state what was learned as he or she interacted with the text?
4. If appropriate, was the student able to recognize what questions still needed to be answered?
5. Were additional questions about the topic generated as the student interacted with text?

NOTE: These strategies can be used as part of on-going assessments of students' performance and can become part of their portfolio.

Materials adapted by Patricia Conahan and Loretta "Sue" Mowery.

K-W-L Strategy Sheet

What We Know	What We Want To Find Out	What We Learned/ Still Need To Learn
1.		

2. Categories of Information We Expect to Use

A.

B.

C.

D.

E.

F.

G.

THINK-WINK-DECIDE STRATEGY

THINK Things I now know	**WINK** What I need know	**DECIDE** Was information accurate? What have I learned? More information needed?

Checklist for Assessing Student K-W-L Performance

Student ________________________________ Date ______________ Grade ______

		Teacher verified
1. I brainstormed for all I might know about the topic before reading and made a list in the K column.	_____	_____
2. I listed a number of questions I had about the topic in the W column.	_____	_____
3. As I read, I kept double-entry notes,		
a. jotting down things I was learning.	_____	_____
b. jotting down, in the L column, new questions that came to mind.	_____	_____
5. I reflected on my K column,		
a. putting a check beside everything that I confirmed as I read.	_____	_____
b. putting a line through anything I found I was in error about.	_____	_____
c. putting a ? beside anything that was not dealt with in the text.	_____	_____
6. After reading, I reflected on my W column, putting a check beside any questions that were answered.	_____	_____
7. I starred any questions in all three columns that I will do further reading to answer.	_____	_____

This checklist is designed to be used independently by the student as a monitoring device after the K-W-L procedure has been modeled by the teacher. After the student initially uses the checklist as a guide, the student and teacher should confer, talking through the steps with the teacher verifying each response as appropriate. The checklist would ideally be used only once for a given text, but can be repeated as student need dictates. It can be translated to a scoring rubric when the student knows the strategy well.

Suggested Rubric:

1 Consistently; 2 Usually; 3 Occasionally; 4 Not Yet

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COMPREHENSION STRATEGIES

Question Matrix

Comprehension Strategies

Title: Question Matrix

Description: Question Matrix is a cooperative thinking-skills structure that can be used as a before, during or after activity.

Skill Development:

Bloom's Taxonomy (Questioning)
Comprehension
Peer interactions
Predicting
Reviewing
Vocabulary comprehension

Target Reading Levels:

Primary and Intermediate
__Individual _X_Small Group __Whole Group

Text/Materials:

Narrative and expository texts

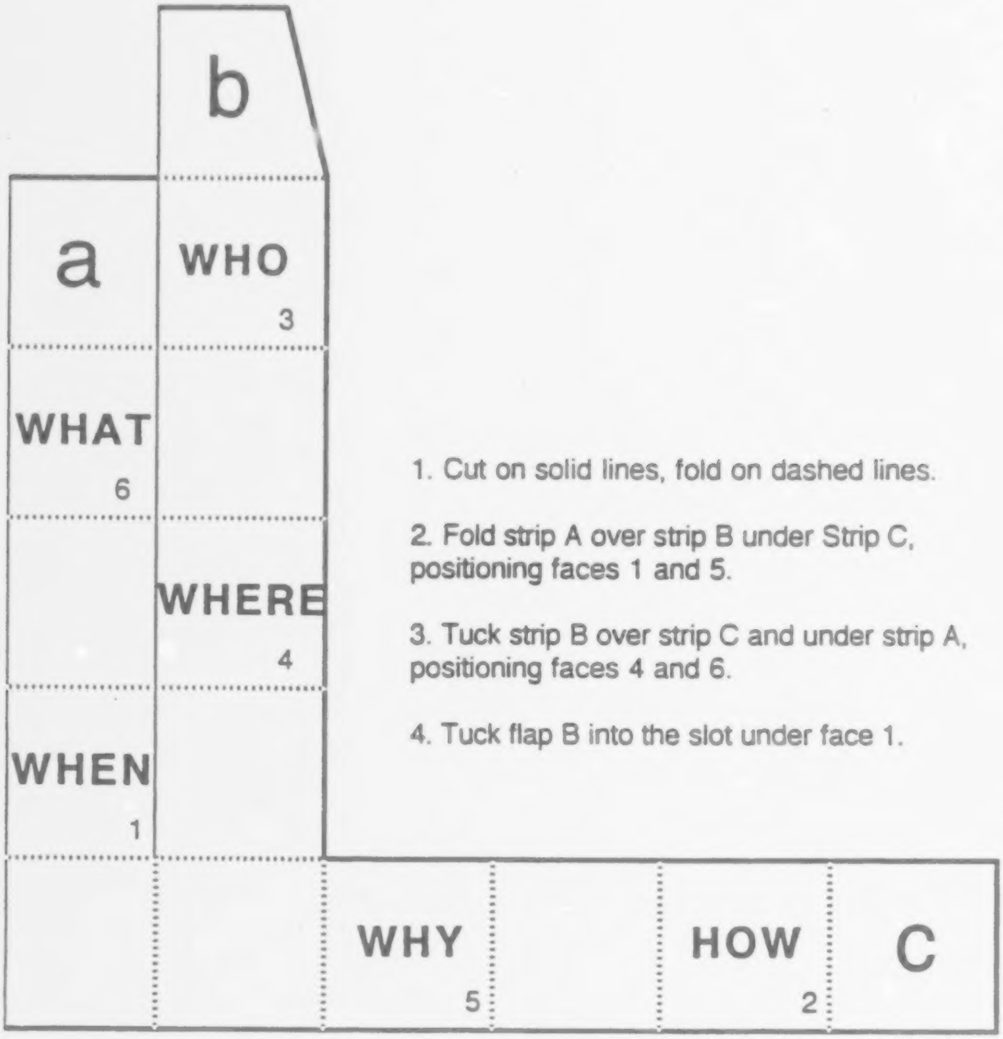
Question Matrix

Spencer Kagen (1992) has developed a unique structure and a corresponding set of materials which integrate the levels of questioning developed in Bloom's Taxonomy. This thinking skills structure can be utilized as a before, during or after reading activity. The questions involve students in both making predictions and reviewing the material already read. The teacher is afforded the opportunity to observe students interacting during the process. Also, the content of the material being read can be evaluated through a written or oral format. The structure is applicable to both narrative and expository material.

To prepare for this activity you need to select the reading material you will use with the class. If you are not purchasing the kits you will also need to prepare two dice or a device of your own design which utilizes the following twelve question words: who, what , when, why, where, and how - Die # 1; would, might, is , did, will, and can - Die #2 (see attachments.)

One application of this procedure is to put the students in groups of four. After reading to an appropriate place within the text, Student A rolls the two dice. S/he prepares a question utilizing the two words showing on the dice which can either be answered from what has been already read or can be used to predict what would, might, will, or can happen next. Student B either writes or paraphrases the question. Student C answers the question. Student D either writes or paraphrases the answer or praises or corrects Student C. A record can be made of the students' questions and responses (see attachment). This constitutes the first round. To begin round two the dice are passed on to Student B who in turn rolls the dice and formulates a question. Student C paraphrases or writes the question. Student D answers the question. Student A either writes or paraphrases the answer or praises or corrects Student D. This process continues until all four students have had at least one opportunity to perform each of the four tasks. Reading continues and the process begins again. This structure can also be implemented after the selection is completed.

Information for purchasing Spencer Kagen's publications and materials attached.


b
a
WHO
3
WHAT
6
WHERE
4
WHEN
1
WHY
5
HOW
2
C

1. Cut on solid lines, fold on dashed lines.

2. Fold strip A over strip B under Strip C, positioning faces 1 and 5.

3. Tuck strip B over strip C and under strip A, positioning faces 4 and 6.

4. Tuck flap B into the slot under face 1.

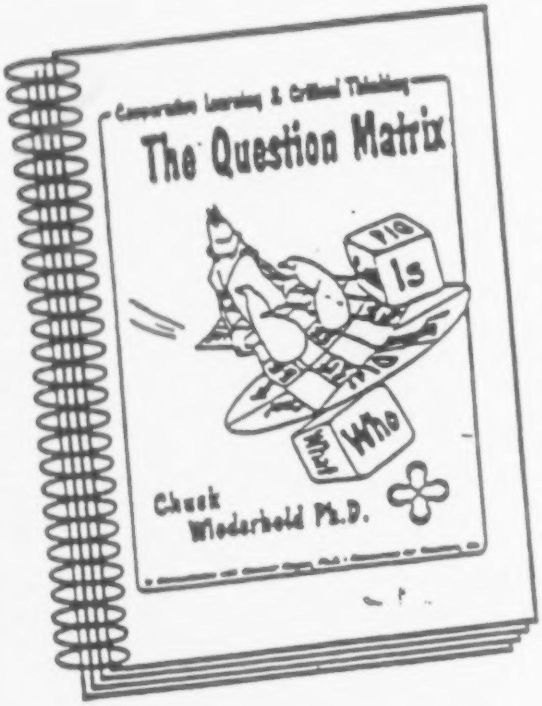
Dr. Katherine Mack
Northampton Area S.D.

Q-MATRIX

Review Questions	Answers	Open-ended Questions	Answers

1. What is?	2. Where/When Is?	3. Which Is?	4. Who Is?	5. Why Is?	6. How Is?
7. What Did?	8. Where/When Did?	9. Which Did?	10. Who Did?	11. Why Did?	12. How Did?
13. What Can?	14. Where/When Can?	15. Which Can?	16. Who Can?	17. Why Can?	18. How Can?
19. What Would?	20. Where/When Would?	21. Which Would?	22. Who Would?	23. Why Would?	24. How Would?
25. What Will?	26. Where/When Will?	27. Which Will?	28. Who Will?	29. Why Will?	30. How Will?
31. What Might?	32. Where/Whom Might?	33. Which Might?	34. Who Might?	35. Why Might?	36. How Might?

⇨ Cooperative Learning & Critical Thinking



Cooperative Learning & Critical Thinking

Chuck Wiederhold

- *Higher Level Thinking*
- *2-University*

A revolutionary combination of cooperative learning and critical thinking. This book includes the theory and rationale behind the Question Matrix and explanations of how the Q-Materials are used within cooperative learning structures. Also included are ten lesson plans for the implementation of the Q-Materials into the classroom and numerous activities to generate higher
$15.00
level thinking

Combo Discount: Order Q-Matrix book (Regular $15) and Q-Matrix Packet (Regular $15) and receive both for $25.00!

Q-Matrix Packet

- *Question Prompt Manipulatives; Higher Level Thinking*
- *2-University*

Includes materials for 9 teams of 4 to produce higher level thinking through student generated questioning. Each team receives its own color-coded heavy card stock set including The Q-Matrix, Quadrant Cards, Q-Chips, Horizontal and Vertical Q-Strips, Q-Dice, and Q-Spinners. The question prompts are the most direct road to higher
$15.00
level thinking.

Quality Q-Dials

- *Question Prompt Manipulatives; Higher Level Thinking*
- *2-University*

The set of two Quality Q-Dials allows students to form a different set of questions with each spin such as How Will? How Might? Who Will? Who Might? The two dials produce 36 different questions to stimulate higher level thinking. The dials may be used on an overhead by the teacher or by student teams. The Quality Q-Dials come as
$6.00
a set of two dials.

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RESOURCES FOR TEACHERS

Order Form

27128 Paseo Espada, Suite 622
San Juan Capistrano, CA 92675
Fax: (714) 248-9662
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Toll Free: 1(800) Wee Co-op

11-13-91

⇨ Cooperative Learning Books

Andrini:	Cooperative Learning & Mathematics: A Multi-Structural Approach (K-8)	____	x $15.	____
Curran:	Cooperative Learning Lessons for Little Ones: Literature Based Lessons (K-2)	____	x $15.	____
Kagan:	Cooperative Learning (The Basic Book. K-University)	____	x $25.	____
Kagan:	Same-Different, Holidays Edition: A Communication Building Structure	____	x $10.	____
Stone:	Cooperative Learning & Language Arts: A Multi-Structural Approach (K-8)	____	x $15.	____

⇨ Cooperative Learning & Critical Thinking (Book & Materials)

Book: Wiederhold: Cooperative Learning & Critical Thinking: The Question Matrix	____	x $15.	____
Packet: Q-Materials Packet Manipulatives for 8 teams: Q-Matrix, -Dice, -Spinners, -Strips...	____	x $15.	____
Combo Discount (Book + Packet above, only $25. Regularly $30 if bought separately.)	____	x $25.	____
Quality Q-Dials 2 plastic overhead projector spinners and overhead for Q-Matrix questions	____	x $6.	____

⇨ Binders [Workshop Binders and Blacklines; $15 each]

____Kagan: Transparencies for Teachers [Blacklines)
____Kagan: Cooperative Learning Structures (Tabbed)
____Kagan: Co-op Lesson Designs (Tabbed)
____Kagan: Co-op Facilitators' Handbook (Tabbed)

Total number of Binders ____ x $15. ____

⇨ Videos [Format: VHS]

Co-op Co-op	(30 min.)	____	x $45.	____
Fairy Tale Express	(19 min.)	____	x $69.	____
Numbered Heads Together	(30 min.)	____	x $69.	____
Pairs Check	(30 min.)	____	x $69.	____
Just A Sample	(33 min.)	____	x $69.	____
We Can Talk	(45 min.)	____	x $45.	____
Foundations of Co-op Learning	(58 min.)	____	x $45	____

⇨ Posters [17x22" Colored Ink on White Poster Paper; $2.00 each]

__ Numbered Heads
__ Pairs Check
__ Think, Pair, Share
__ Think, Pair, Square
__ 4 S's Brainstorming
__Classbuilding
__Line-Ups
__Corners
__Formations
__Social Roles
__ Roundtable
__ Roundrobin
__ Three-Step Interview
__ Inside-Outside Circle
__ Q-Matrix
__ 8 Modes of Conflict Resolution
__ Class Thermometer (Cut & Hide)
__ The 28 Multiplication Facts
__ Class Rules
__ Quiet Signal

Discount 10 Posters for $15.____

Total number of $2 Posters ____ x $2. ____

Team Standing Charts	(Set of 6; 17x22"; Black Ink Colored Paper; $5 a set)	____	Sets x $5.	____
Classroom Recognition Bulletins	(Set of 6; 17x22"; Black Ink Colored Paper; $5 a set)	____	Sets x $5.	____

⇨ Kits, Packets, Manipulatives, Games

Numbered Heads Together Spinners (1 plastic Numbered Heads overhead spinner)	____	x $3.	____
Role-Cards Packet (108 Role-Cards, color-coded for nine teams - 12 Role-Cards per team)	____	x $10.	____
Turn-4-Learning Kit (18 Gameboards & 864 Cards to play Turn-4-Review & Turn-4-Thought)	____	x $15.	____
Fraction Kit (36 Sets of 10 Fraction bars; 1000's of pieces + Fraction Dice & Spinners)	____	x $15.	____
Base 10 Kit (5 Flats, 20 Rods, 100 Units for each of 36 Students + Concrete & Symbolic Dice)	____	x $15.	____
Match Mind (Concept Development Game; 64 Gameboards; Hundreds of Gamepieces)	____	x $15.	____

Cost of Materials (Minimum Order $10)	____
State Sales Tax (California Residents Only, .0775 x Cost of Materials)	____
Handling (10% x Cost of Materials. Orders over $200 pay 5%. All orders outside Continental U.S. Pay 15%)	____
Total (Cost of Materials + State Sales Tax + Handling) U.S. Funds Only, please.	____

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COMPREHENSION
STRATEGIES

Reading Conference Record

Comprehension Strategies

Title: Reading Conference Records

Description: Reading conference records are forms which measure reading skills and attitudes.

Skill Development:

Assessment
Attitude
Book Selection
Comprehension
Monitoring Comprehension
Oral Reading

Target Reading Levels:

Primary and Intermediate
_X_ Individual __Small Group __Whole Group

Text/Materials:

Any basal or self-selected texts.

Reading Conference Assessment Records

The following conference record sheets can be used with basal or self-selected reading materials. They are global in that they measure reading abilities and attitudes. Teachers can use the data collected to make instructional decisions, linking instruction and assessment. Also, these records can be used in conjunction with other assessment tools such as a running record. These forms can become part of a student's portfolio.

Materials compiled by Patricia Conahan and Loretta "Sue" Mowery.

Holistic Reading Assessment
Observation Form

Student's Name ______________________ Holistic Reading Score ____
Date ________________________ Grade ______________
Teacher _______________________ Observer ______________

BOOK SELECTION FOR HOLISTIC READING ASSESSMENT

Book Title ____
Child Selected___ Teacher Selected___

WIDE READING

**May I see your book list?* (comment on books read)
Book List: Limited___ Adequate___ Extensive___
Comments:
**How do you choose a book to read?*
**What is one of your favorite books? Why?*
**What are you reading now?*
**What do you think you will choose to read next? Why?*

CONSTRUCTING MEANING / RESPONSE

**Tell me about the book you have selected for this conference.*
Student discusses: story idea___ major events___ characters___ story ending___
(Prompting may be used to elicit additional information; i.e. *Tell me more about the story idea.*)
Prompted with additional questions___ No additional prompting___
**Why do you think the author wrote this book?*
**Would you recommend this book? Why or why not?*

SILENT / ORAL READING / USE OF STRATEGIES

**Find a passage in your book to read aloud. You can read it to yourself first if you like.*
Estimated Accuracy: 95-100%___ 90-95%___ less than 90%___
Do miscues interfere with meaning? yes___ no____
Rate: Slow___ Adequate___
Fluency: (intonation, phrasing, repetitions) fluent___ some fluency___ nonfluent___
Observation of student strategies: (self correction, predictions, use of cues) Comments:
**Tell me in your own words about what you have just read. (Comment on reading and retelling.)*

ATTITUDE / SELF ASSESSMENT

**Do you like to read? Why or why not?*
**What are you strengths as a reader? (What do you do well as a reader?)*
**What would you like to improve about your reading?*

PLANNED INTERVENTIONS:

Source: Upper Arlington City Schools

Reading Conference

Student Name: ________________________ Date: __________________
Book Name: ___________________________ Approximate Level: ______

Oral Reading:	Good	Fair	Needs Work
FLUENCY	___	___	___
EXPRESSION	___	___	___
PHRASING	___	___	___
PUNCTUATION USAGE	___	___	___

Comprehension:	Good	Fair	Needs Work
GENERAL	___	___	___
UNAIDED RECALL	___	___	___
AIDED RECALL	___	___	___
INFERENCE AND EVALUATION	___	___	___

RATE: ___Good ___Too Slow ___Too Fast

NEEDS WORK CHECKLIST:
_____ HESITATIONS
_____ NEEDS PROMPTING
_____ INAPPROPRIATE GUESSES
_____ SUBSTITUTIONS
_____ OMISSIONS
_____ ADDITIONS
_____ IGNORES ERRORS
_____ EASY WORD ERRORS

STUDENT ENJOYED BOOK...
___SIGNIFICANTLY ___SOME ___NOT MUCH

APPROPRIATENESS OF SELECTION:
___APPROPRIATE___TOO EASY ___TOO HARD

COMMENTS:

Word Recognition: (general accuracy)
___Good ___Fair ___Needs Work

Reading Conference

Student Name: ________________________ Date: __________________
Book Name: ___________________________ Approximate Level: ______

Oral Reading:	Good	Fair	Needs Work
FLUENCY	___	___	___
EXPRESSION	___	___	___
PHRASING	___	___	___
PUNCTUATION USAGE	___	___	___

Comprehension:	Good	Fair	Needs Work
GENERAL	___	___	___
UNAIDED RECALL	___	___	___
AIDED RECALL	___	___	___
INFERENCE AND EVALUATION	___	___	___

RATE: ___Good ___Too Slow ___Too Fast

NEEDS WORK CHECKLIST:
_____ HESITATIONS
_____ NEEDS PROMPTING
_____ INAPPROPRIATE GUESSES
_____ SUBSTITUTIONS
_____ OMISSIONS
_____ ADDITIONS
_____ IGNORES ERRORS
_____ EASY WORD ERRORS

STUDENT ENJOYED BOOK...
___SIGNIFICANTLY ___SOME ___NOT MUCH

APPROPRIATENESS OF SELECTION:
___APPROPRIATE___TOO EASY ___TOO HARD

COMMENTS:

Word Recognition: (general accuracy)
___Good ___Fair ___Needs Work

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Reading Conference Record

Name ______________________________ Date ____________

Book Title ______________________________

Level of Book:

___ Challenging ___ On level ___ Too easy

Retelling:

___ Good ___ Fair ___ Needs work

Oral Reading:

___ Fluent ___ Adequate ___ Choppy ___ Hesitant

Celebrations (areas of strength/demonstrated strategies) ______________________________

____

Area(s) of Concern ______________________________

____

Plans for Future ______________________________

____

Comments ______________________________

____

Reading Conference Record

Name ______________________________ Date ____________

Book Title ______________________________

Level of Book:

___ Challenging ___ On level ___ Too easy

Retelling:

___ Good ___ Fair ___ Needs work

Oral Reading:

___ Fluent ___ Adequate ___ Choppy ___ Hesitant

Celebrations (areas of strength/demonstrated strategies) ______________________________

____

Area(s) of Concern ______________________________

____

Plans for Future ______________________________

____

Comments ______________________________

____

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Reading/Writing Conference Record

Name ______________________ Grade _______ Date________
Title __________________________ Approximate level _______

What does he/she know?	What does he/she need to know?	How can we go about this?

Source: Joanne Hindley's Teachers College presentation, "Kidwatching for precision and depth in teaching." January, 1995.

Whole Language Support Card by Sue Mowery

General Impression
Rubric for Assessing Student Ratings of the Books They Read

(Students will be asked to record in their reading logs/journals a rating of 1-4, 1 being "I do not recommend this book" to 4 - "You are going to love this book . . . at least, I did!" and to include statements about why they rated the book as they did. Teachers will rate those responses based on the scale from 1-6 presented below. The descriptors provided are not meant to be all inclusive and can be adapted as needs dictate.)

Rating	Supporting statements *may* include
6	The student refers to one or more qualities of good writing* and gives examples from the text to support his/her statemen/st and offers one or more personal connections with the text (or the absence of such qualities in the book).
5	The student refers to one qualities of good writing with an example and one personal connections with the text.
4	The student refers to one quality of good writing and gives an example from the text to support his/her statement or refers to several personal connections with the text, e.g. "I felt like ________ when ________ . I also felt like ________ when ________".
3	The student cites at least one example from the text to support his/her rating, e.g. "A funny thing was when ________".
2	The student uses a descriptor, e.g. "I like funny books. It was funny." "It was interesting." but does not support the comment.
1	The student gives no support at all for his/her rating.

*Lists of the qualities of good writing can be generated as a class list based on the mini-lessons used with the students or lists can come from the works of experts in the field of process writing such as the one published by Donald Murray or from the criteria used as part of state assessment systems.

Students can give their responses orally or in writing depending on the age, experience and needs of the students. Teachers need to instruct and model how to respond at a satisfactory and exemplary level. Posting the rubric is recommended. Such practices provide specific feedback for students. Also, teacher and student could each rate his/her response, encouraging self evaluation.

Based on the work of Judy Gehman, Instructional Consultant; adapted by Sue Mowery

COMPREHENSION STRATEGIES

Reciprocal Teaching

Comprehension Strategies

Title: Reciprocal Teaching

Description: A peer tutoring procedure that utilizes a structured discussion (dialogue with a purpose) based on the four strategies of predicting, questioning, clarifying and summarizing. Students model and lead the discussion.

Skill Development:

Activating Prior Knowledge
Clarification
Comprehension
Identifying Critical Information
Motivation
Peer Interactions
Predicting
Reading Thinking Process
Reading Writing Connection
Self Appraisal
Self Monitoring
Self Questioning
Summarizing
Vocabulary Comprehension

Target Reading Levels:

Primary and Intermediate
__Individual _X_Small Group _X_Whole Group

Text/Materials:

Basal/Self Selected Text

Reciprocal Teaching

Definition: A peer tutoring procedure that utilizes a structured discussion (dialogue with a purpose) based on the four strategies of predicting, questioning, clarifying and summarizing. Students model and lead the discussion.

Purposes:

1. To teach students that the reading process requires continual predicting, questioning, clarifying and summarizing for effective comprehension of reading material.
2. To assist students in self-monitoring their comprehension.

Strategies:

1. Predicting: Stating what probably will occur in the text.
2. Questioning: Identifying critical information and connecting prior knowledge with new information.
3. Clarifying: Resolving any confusing points.
4. Summarizing: Listing and connecting important ideas.

Procedure:

1. Give students direct instruction in the appropriate use of the four strategies prior to engaging in reciprocal teaching.
2. Place the students into groups of four. Put one member in charge of each strategy and give him/her a prompt card with the strategy name printed on it.
3. Have the students read a common text. As they are reading, have them apply the four strategies with each team member leading the group at the appropriate time. In this manner, each student gives to and gains from the group (reciprocity).

Note: Although the students take turns teaching during this experience, through practice of this scaffolded instruction method, the students gradually apply the strategies to their personal reading.

Recommendations and Options:

1. Conduct mini-lessons that model the use of each of the strategies.
2. Role play and discuss the strategies prior to implementation.
3. Have students record their predictions, questions, clarifications and summaries in response journals.
4. Take time for processing sessions that give students opportunities to discuss what went well and what needs to be improved along with ways to make the improvements.
5. Have sharing times when students can discuss how they are using

the strategies in their personal reading and how useful the strategies are to them.

6. Periodically, assess how effectively the strategies are being used during small group and individual reading times.
7. Take time to model the strategies in a think aloud fashion as you read to students.
8. Incorporate the strategies into individual conferences by asking the students to predict, question and summarize.

Benefits:

1. Conducts reading, writing and thinking throughout the curriculum.
2. Encourages the development of skills, strategies and attitudes that foster self-regulative learning.
3. Promotes a social solidarity and collaborative spirit.

References: *Literacy Plus-An Integrated Approach to Teaching Reading, Writing and Vocabulary and Reasoning* by Robert J. Marzano et al. Columbus, Ohio: Zaner Bloser Co., 1991.
"A cognitive and Motivational Agenda for Reading Instruction", Winograde and Pares. *Educational Leadership*, (December/January, 1989).

COCONUTS by Loretta "Sue" Mowery

Predicting

I think________________________.

I bet__________________________.

I wonder______________________.

Questioning

Who? Where? When? What? How? Why?

Clarifying

I did not understand the part where

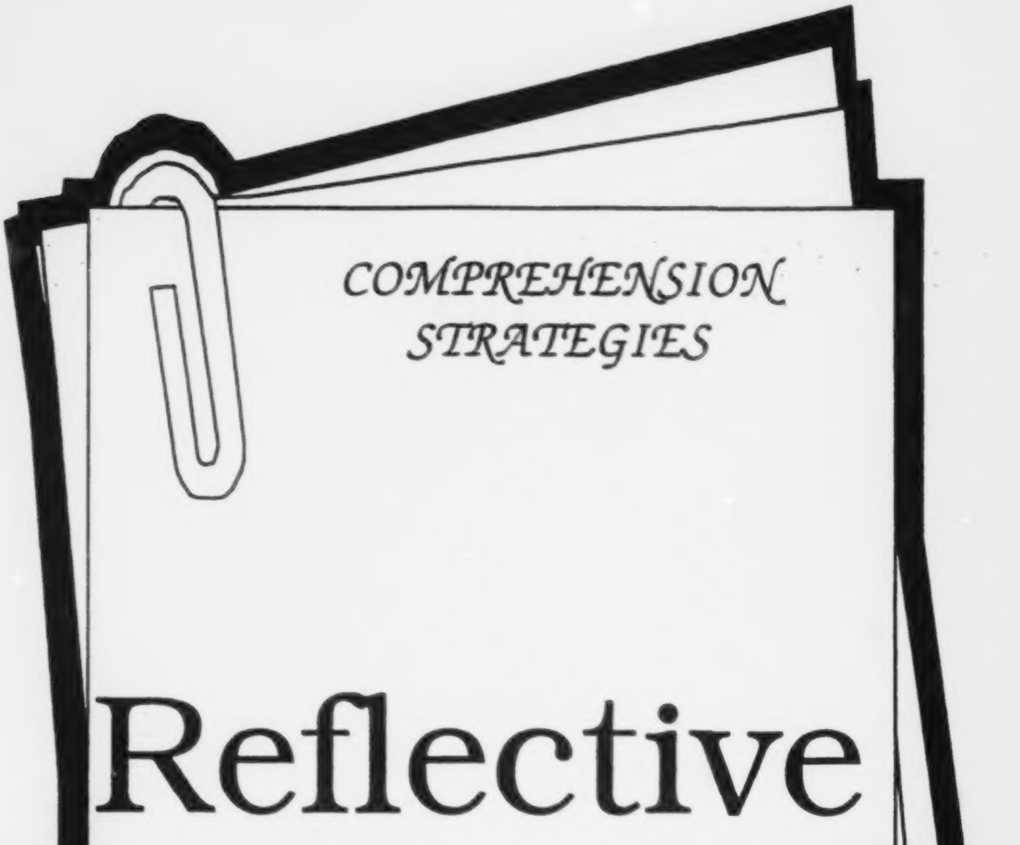
___________________________________.

I need to know more about_______

___________________________________.

Summarizing

The important ideas in what I read are _____________________________.



COMPREHENSION
STRATEGIES

Reflective Sharing

Comprehension Strategies

Title: Reflective Sharing

Description: Reflective sharing is a process that assists students in connecting their prior knowledge to new information as an aid to comprehension.

Skill Development:

Activating Prior Knowledge
Assessment
Comprehension
Hypothesis
Motivation
Peer Interactions
Reading Thinking Process
Reading Writing Connection
Setting Purpose
Summarizing
Vocabulary Comprehension

Target Reading Levels:

Primary and Intermediate
_X_ Individual _X_ Small Group _X_ Whole Group

Text/Materials:

Narrative / Expository text.

Reflective Sharing

1. Select a book/story appropriate to the interest/reading level of your students. Select the general subject area of the book and record it on the chalkboard.

2. For approximately 3 - 5 minutes ask the students to brainstorm all the ideas or concepts they can think of that would fit into that subject area. Keep in mind that effective brainstorming emphasizes the quantity of ideas, rather than the quality.

For example: Book: "The Snowy Day" by Ezra jack Keats
General Subject Area: Winter
Brainstormed Ideas/Concepts:

snow
skating
forts
coats
etc.

ice
play
wet
etc.

3. Ask each student to choose one of the brainstormed ideas from the list on the board and write without stopping about that subject for about five minutes (this may need to be adjusted according to the age or writing ability of the pupils).

4. Sharing what each person has composed is the most important part of this activity.

a. Students are divided into groups of four. It is very important to have groups of four for the sharing process. In each group of four, members take specific roles:

Person 1 reads what he/she wrote.
Person 2 summarizes what #1 read.
Person 3 tells what he/she liked about the reading.
Person 4 tells something else he/she would like to know.

Note: If you can't get four students in every group (even with the teacher participating) eliminate the role of #3 or #4.

b. After one round of sharing, the process is repeated. The person who was #2 ("summarizer") during the last round now is person #1 ("reader"). The person who was #3 ("liker") now takes on the role of person #2 ("summarizer") and so on.

c. After four rounds, everyone has had a chance to take all the roles.

5. Provide the groups with the opportunity to share of their thoughts about the subject with the entire class (it is not necessary to have

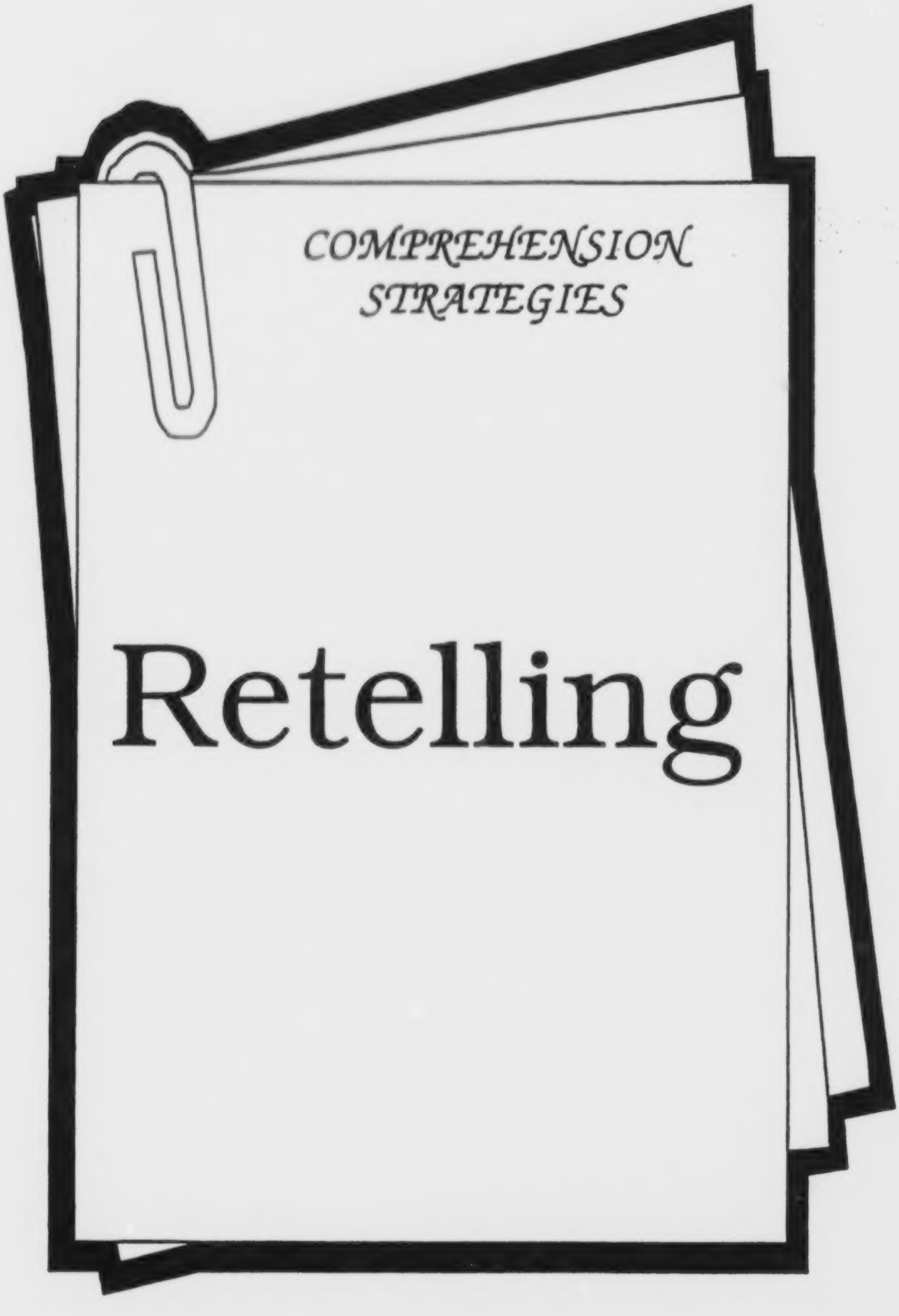
every group share - since some ideas will be redundant). Point out to them the wealth of information they already have about the subject of the book even before they begin reading it. Discussions should be directed at helping students focus in on how their ideas may match with the content of the selection.

6. You may now wish to guide your students into the silent reading aspect of the D.R.A. The most positive effect of this activity is that pupils are writing and talking about ideas they know a lot about and reacting in positive ways to each other, In addition, readiness for the reading selection has been firmly established because:

    a. Each student has had an opportunity to explore and share his/her backgrounds of experiences on an individual basis. Keep in mind that this also provides the teacher with a diagnostic opportunity to determine if specific students would benefit from extra concept development prior to reading the story.)
    b. Many new concepts have been presented and discussed as they may pertain to the upcoming story.
    c. Interest has been stimulated for reading the selection.
    d. Purposes for reading the selection can be easily established.

7. Assessment: The teacher has an opportunity to "kid-watch" or observe students performing in authentic reading / writing / thinking setting. The teacher can evaluate how effectively the students process and link what they already know about a topic (prior knowledge) to the new information gained. Are they predicting and generating a purpose for reading?

Source: Tony Fredericks: adapted by Pat Conahan and Sue Mowery



COMPREHENSION STRATEGIES

Retelling

Comprehension Strategies

Title: Retelling

Description: Retelling is a powerful strategy for constructing meaning from text.

Skill Development:

Assessment
Comprehension
Identifying Critical Information
Monitoring Comprehension
Organizing Thoughts
Paraphrasing
Peer Interactions
Reading Thinking Process
Reading Writing Connection
Reviewing
Sequencing
Story Grammar
Summarizing

Target Reading Levels:

Primary and Intermediate
_X_ Individual _X_ Small Group _X_ Whole Group

Text/Materials:

Any meaningful whole text.

Retelling

Retelling is a powerful strategy for constructing meaning from text. It is widely used and adapted by teachers because it has many characteristics teachers find attractive, including:

- *easy preparation
- *suitable for a wide variety of language abilities
- *flexibility in its use
- *taps into a range of literacy strategies (reading, writing, listening, speaking) and can be easily modified into instruction.

According to Cambourne (1990), retelling involves intensive reading, writing, listening and speaking. It is a collaborative effort between the teacher and students and often leads to multiple readings and re-readings. It is a procedure for evaluating and assessing literacy growth as well as the strategies used while producing such growth. Cambourne recommends providing oral and written retelling experiences. Below is a short description of each.

Oral to Oral

Youngsters listen to a story read aloud and retell it orally.

Oral to Written

Youngsters listen to a story read aloud and retell it in writing.

Oral to Drawing

Youngsters listen to a story read aloud and retell it in pictures.

Written to Oral

Youngsters read a story and retell it orally.

Written to Written

Youngsters read a story and retell it in writing.

A number of prompting questions may be asked to simulate the retelling. Several checklists follow with ideas for prompts. Visual organizers can also be used in a retelling format.

Cambourne recommends that instruction analyze student retelling using the following categories:

Meaning: comprehension genre
Structure: sequence, intensity, supporting details
Conventions: expression, organization, spelling (written)
Cognitive Ability: Explicit, implicit, or interpretation

Retelling Suggestions

Retelling requires the reader to recall as many details from a selections as possible. Following retelling, the reader should move into summarization.

1. Begin by reading a chapter aloud. Ask the reader to recall, verbally, as many details as possible. From a single chapter in a short novel, twelve memories might be the retelling goal.
2. If the reader is not able to recall twelve details, have him/her write the details as you are reading.
3. If the number still does not increase, go back and highlight the chapter together until twelve details are recalled.
4. Following work with read-aloud, the reader should then begin retelling details after reading a short chapter independently. He/she can read the chapter either aloud or silently.
5. If twelve details cannot be recalled after just reading, the reader should highlight the details as he/she reads.
6. Following successfully recalling twelve or more details, have the reader mold the memories into a summary paragraph. The paragraph should have an introductory and concluding sentence. It may not contain all twelve memories, but it should include at least six.

Source: Barbara Marinak; compiled by Judy Gehman, Pat Conahan and Sue Mowery

Guideline for Using Retellings as an Assessment Tool

1. A child's story retellings can be assessed several times during a school year to evaluate change.

2. If you are going to evaluate a retelling let the child know that before they read or you read the story.

3. During the retelling, do not offer prompts. You may, however, encourage children to offer their best by saying when they pause, "Can you think of anything else about the story?" or "You are doing very well. Can you continue?"

4. To assess a child's retelling for a sense of story structure or inclusion of structural elements, the examiner should divide the events of the story into four categories: setting, theme, plot episodes and resolution. The examiner then notes the number of ideas and events that the child accurately included within each of the four structural categories, regardless of their order.

5. A story guidesheet, outlining the text, is used to help tabulate the ideas and events the child includes in the retelling.

6. The child receives credit for partial recall or for recounting the gist of the story event. Having checked off the child's inclusion of elements, the examiner observes sequence by comparing the order of events in the child's retelling with the original story. The analysis indicated not only which elements a child includes or omits and how well a child sequences, but also where help in area of weakness might be necessary.

7. A comparison of several retellings over a year will illustrate whether a child has progressed.

Taken verbatim from "Using Story Retelling to Develop Comprehension", Leslie M. Morrow in **CHILDREN'S COMPREHENSION OF TEXT**, IRA.

Story Reading and Retelling Guidesheet

A. Directions for Reading Stories:

The following are directions and dialogue to use for reading stories to the children during treatments and for testing.

1. Say "The title of the story I am going to read to you today is (name the title)."
2. Say "This story is about (a little girl, a bunny, etc.)."
3. Read the story without interruptions and show the pictures as you read.
4. After the story ask, "What part of the story did you like best?" Allow for two responses.

B. Directions for Guided Retellings:

1. Ask the child to retell the story using the following dialogues, "A little while ago I read the story (name the story). I want you to retell the story as if you were telling it to a friend who has never heard it before."
2. The following prompts are to be used only when necessary.
3. If the child has difficulty beginning the story, suggest beginning with "Once upon a time," or "Once there was."
4. If the child stops retelling, encourage continuation by asking, "What comes next?" or "Then what happened?"
5. When a child stops retelling and cannot continue with the prompts offered in number 4, ask a question about the story that is relevant to the stopping point to encourage continuation. For example, "What was Jenny's problem?"
6. When the child is unable to retell or his or her story lacks sequence and detail, prompt the retelling step by step, with the following dialogue:
    a. "Once upon a time." or "Once there was."
    b. "Who was the story about?"
    c. "When did the story happens?" (day, night, summer, winter)
    d. "Where did the story happen?" (the city, the farm)
    e. "What was (name the main character) problem in the story?"
    f. "How did she try to solve her problem? What did she do first?"
    g. "How was the problem solved?"
    h. "How did the story end?"

Taken verbatim from: Marrow, L.M. (1985, May). Retelling Stories: A strategy for improving young children's comprehension, concept of story structure, and oral language complexity. The Elementary School Journal. 85(5). 659.

Retelling Checklist

Name______________________________Date_____________

Text_______________________________________

________used unaided recall

________used aided recall

________reported in sequence

________provide details

________shared story grammar

    ______setting

    ______characters

    ______problem/concern

    ______solution

    ______other _________________

________used rich vocabulary

Whole Language Support Card by Loretta "Sue" Mowery

Reading Comprehension Retelling Rubric for a Literary Passage

Student ____________________ Text ____________________ Date ____________
Familiar Text ____________________ Unfamiliar Text ____________________

	Uncued Responses (Each √ = 2 points)		Cued Responses Recall (Each √ = 1 point)		Cued Responses Recognition (Each √ = .5 points)	
	Student supplied	Supporting details	Student supplied	Supporting details	Student supplied	Supporting details
Characters						
Setting						
Beginning of Story						
Middle of Story						
End of Story						
Sequence						
Main Idea						
Inference						
Problem						
Solution						

Student was spontaneously able to

Student was able, with guided recall, to

Student was able, with guided recognition, to

Total points scored __________
Comments/Concerns:

Developed by graduate students of IST consultant, Dr. Edward Gickling. Adapted by Sue Mowery, Instructional Support Teacher.

Reading Comprehension Retelling Rubric for a Literary Passage

Student ______________________ Text ____________________ Date ____________

Familiar Text ______________________ Unfamiliar Text ______________________

	Uncued Responses (Each √ = 2 points)		Cued Responses Recall (Each √ = 1 point)		Cued Responses Recognition (Each √ = .5 points)	
	Student supplied	Supporting details	Student supplied	Supporting details	Student supplied	Supporting details
Characters						
Setting						
Beginning of Story						
Middle of Story						
End of Story						
In Sequence						
Main Idea						
Details						
Problem						
Solution						

Student was spontaneously able to

Student was able, with guided recall, to

Student was able, with guided recognition, to

Total points scored __________

Comments/Concerns:

Developed by graduate students of IST consultant, Dr. Edward Gickling. Adapted by Sue Mowery, Instructional Support Teacher.

A Rubric for Reading Comprehension

Uncued Responses

6 The student provides the main idea and several relevant details, provides a cohesive story line which includes a beginning, middle, and ending to the story, and makes an inference with regard to what was read.

5 The student provides the main idea and several relevant details, provides a cohesive story line which includes a beginning, middle, and ending to the story.

4 The student provides the main idea and supporting details, but does not follow the story line.

3 The student displays a general sense of what the story is about, but fails to provide relevant details.

2 The student provides isolated details about the story without describing the main idea of the story.

1 The student does not provide main idea or supporting details.

Guided Questions

6 The student recalls the main idea and relevant details.

5 The student recalls the main idea and some relevant details.

4 The student recalls the main idea or most relevant details.

3 Given recognition questions, the student recalls most relevant details, but not the main idea.

2 Given recognition questions, the student recalls some of the relevant information.

1 Given recognition questions, the student does not recall any relevant information.

Source: Shared by Judy Gehman and adapted by Sue Mowery

Story Retelling Analysis

Student's Name______________________________Date_______________

Title of Story____

General Directions: Place a 1 next to each element if the students includes it in his/her presentation. Credit gist as well as obvious recall, counting boy, girl, dog under characters named, as well as the actual name of the character. Credit plurals (friends) as 2.

Character and Setting

A. Begins with an introduction __________

B. Names main character(s) __________

C. Included in discussion of characters, important traits __________

D. Includes statement about time and/or place __________

Theme

Refers to main character's primary goal or problem to be solved __________

Plot Episodes

A. Recounts major plot episodes __________

B. Retells major events in order and draws/ties events together __________

Resolution

A. Names problems solution/goal attainment __________

B. Ends story __________

Evaluation

Includes information that speaks to genre, knowledge of author, or critique of literature __________

Student's Score _____**/10**

"Using Story Retelling to Develop Comprehension", Leslie Morrow in Children's Comprehension of Text, IRA, 1989.
Adapted by Susan E. Page

Story Retelling Analysis

General Directions: Place a 1 next to each element if the child includes it in his or her presentation. Credit gist as well as obvious recall.

Sense of Story Structure

Setting

A. Begins story with introduction ☐
B. Names main character ☐
C. Number of other characters, name ☐
D. Actual number of other characters ☐
E. Score for other characters (C/D) ☐
F. Includes statement about time and place ☐

Theme

Refers to main character's primary goal or problem to be solved ☐

Plot Episode

A. Number of episodes recalled ☐
B. Number of episodes in story ☐
C. Score for plot episode (A/B) ☐

Resolution

A. Names problems solution/goal attainment ☐
B. Ends story ☐

Sequence

Retells story in structured order: setting, theme, plot, episode, resolution (score 2 for proper, 1 for partial, 0 for no sequence evident)

Highest Possible Score [10]

Child's Score ☐

Morrow, L.M. in Murth, K.D., **Children's Comprehension of Text**, IRA, 1989.

Story Retellings

Directions: Rate each feature of the retellings on a scale of 1-4.
1= no occurrence, 2 = little, 3 = moderate, and 4 = high.

_____1. Retelling includes information directly stated in the text.

_____2. Retelling includes information inferred directly from the text.

_____3. Retelling includes information inferred indirectly from the text.

_____4. Retelling includes information important to remember.

_____5. Retelling indicates the reader attempts to connect his/her background experience to the text information.

_____6. Retelling includes attempts to summarize or generalize the information from the text.

_____7. Retelling demonstrates appropriate use of language (vocabulary, sentence structure, language conventions).

_____8. Retelling indicated the reader's ability to organize as he/she retells.

Interpretation: Items 1-4 indicate the reader's comprehension of textual information; 5-6 indicate metacognitive awareness; 7-8 indicate facility with language.

Adapted from J.N. Mitchell & P.A.Irwin (1989) "The reading retelling profile: Using retellings to make instructional decisions". Unpublished paper.

RETELLING
Sense of Story Structure

Student____________________ Age_____ Date__________

Title of story____________________ Level of text________

Read aloud_________ Read independently_________

	Free Retelling	Cued Retelling
	Fall Spring	Fall Spring
SETTING AND CHARACTERS		
Begins with an introduction	________	________
Includes statements about time and place	________	________
Includes main character(s)	________	________
Includes other characters	________	________
THEME		
Refers to main character's primary goal or problem	________	________
PLOT EPISODES		
Recounts major plot episodes	________	________
Retells episodes in order	________	________
EVALUATION		
Retells in his/her own words	________	________
Includes info. about genre and	________	________
author	________	________

Score 2 points per free retelling response and 1 point per cued response.
Maximum points = 20 Standard = ____

Desired Outcome: The percentage of Chapter I students who achieve success in the regular program will increase by ___ percentage points as measured from fall to spring. The criteria used to define success will be a rating of at least (15) on the Retelling rubric.

Adapted from Dallastown MAICM, Sharon Althouse, consultant

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Summaries of Narrative and Expository Text

HOW TO USE:
Use these assessment forms after teaching students the components of good summaries.

Have students check off the individual components after they write their summaries in order to be sure they included all of them.

Students will attach the form to their summaries so that you can read and assess it.

Check off the components you think students included. Make necessary comments about strengths and possible improvements of this and future summaries.

LOOK FOR:
Students who indicated they included the necessary components yet did not do so. More explanation will need to be given to these students.

Students who need more help in identifying the main ideas of the selection.

Students who were unable to note the relationships between characters of important concepts. They may have just listed events or bits of information without relating them to each other.

Students who include much more information than was necessary on summarizing the text.

Students who did not use their own words when writing their summaries. They may need more instruction in paraphrasing.

Summary of Narrative Text

Student________________________________Date____________

Components of a Good Summary	Student Self-Assessment	Teacher Assessment
I include the basic story elements like the characters, setting and plot.		
I included a clear problem or goal statement.		
I included important ideas and events related to the resolution of the problem or goal.		
I showed an understanding of the characters' motivation and/or relationships between characters.		
I put the events in the correct order.		
I used my own words rather than words copied from the text.		

My teacher's comments on my strengths in writing a summary:

____

____

____

My teacher's comments on possible improvements:

____

____

____

Michigan Educational Assessment Program, Michigan Department of Education

Summary of Expository Text

Student________________________________Date____________

Components of a Good Summary	Student Self-Assessment	Teacher Assessment
I include a clear main idea.		
I included important ideas supporting the main idea.		
My summary shows that I understand the relationships between important concepts.		
I used my own words rather than words copied from the text.		

My teacher's comments on my strengths in writing a summary:

____

____

____

My teacher's comments on possible improvements:

____

____

____

Michigan Educational Assessment Program. Michigan Department of Education

RUBRIC FOR ASSESSING NON-FICTION RETELLINGS

StudentName________________________Date____________

Title/topicoftheselection______________________________

________heard. ______read.

DIRECTIONS: Following the reading of the selection, say, "Tell me what you read/heard. Tell what the selection was about, what you learned, what you were doing/thinking as you read/listened."

Points

1. The retelling includes a brief introduction. ____
   No = 0 points Yes = 1 point

2. The retelling includes the main idea(s) of the selection. ____
   No = 0 points Yes = 2 points; 1 point if cued

3. The retelling reflects the student's awareness of the primary structure(s) of the text, e.g. description, comparison, causation, chronology, narration. ____
   No = 0 points Yes = 2 points; 1 point if cued

4. The retelling incorporates key vocabulary from the selection ____
   No = 0 points Yes = 1 point per; .5 point per if cued

5. but the retelling is done generally in the student's own words.
   No = 0 points Yes = 2 points

6. The retelling includes connections with the student's prior knowledge. ____
   No = 0 points Yes = 2 points

7. The retelling reflects the student's ability to organize as s/he composes orally. ____
   No = 0 points Fair organization = 1 point
   Good organization = 2 points

8. The student refers to process, e.g. "I had to reread the part about... "______ was a new word for me but I think it means ______ because... This was hard/easy for me to read/understand because..." ____
   No = 0 points Yes = 2 points; 1 if cued

9. The student refers to visual aids (when they exist).. ____
   No = 0 points Yes = 2 points; 1 if cued

TOTAL ____

MAXIMUM POINTS POSSIBLE = ______ STANDARD SCORE = ______

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NOTES:

The possible number of points to be credited will vary for items #2, 3, 4, ,9, therefore the maximum score and the standard score will vary depending upon the selection used for this assessment. If the results are used to assess growth over time, a percentage might be calculated.

This retelling might be done orally, in writing or drawing.

Students should be familiar with the rubric. Retelling strategies should be taught, modeled and discussed so that students know exactly what is expected. Instruction should precede and follow the assessment.

Developed by Judy Gehman in consultation with Sharon Althouse. 8/94

Reviewing Retellings

Name ____ Date ____________

Number of retellings reviewed: _______ Over what time span: ____________________

Retellings were: _________ uncued responses __________ cued responses

Rubric for Responses:

N: Not evident P: Partial S: Satisfactory A: Advanced

_____ Retellings reported the main idea.

_____ Retellings were presented in logical, sequential order.

_____ Retellings were focused.

_____ Retellings included characters, setting, problem, and solution.

_____ Retellings exhibited elaboration of ideas.

_____ Retellings increased in depth and breath.

_____ Retellings included inferential reporting.

_____ Retellings were enthusiastic and spontaneous.

The retellings showed the following patterns: ________________________________

____

____

____

The retellings exhibited the following strengths: ______________________________

____

____

____

____

The retellings demonstrated the following needs: ______________________________

____

____

____

____

Story Maps

Use story maps to create questions which guide the discussion of a story. The discussion of a narrative selection will enhance student's understanding if the general order of the teacher-asked questions follows the organization of the story map. Also, consistently discussing stories in their logical sequence will strengthen students' sense of the important story grammar elements and thus increase their ability to comprehend other stories they will read in the future. The following are sample questions which can be asked about each of the story grammar elements.

1. **SETTING**
   Where does the story take place?
   When does the story take place?
   Could the setting have been different?
   Why do you think the author chose this setting?

2. **CHARACTERS**
   Who were the characters in the story?
   Who was the most important character in the story?
   Which character did you enjoy the most?
   What is (name a particular character) like?

3. **INITIATING EVENT**
   What started the chain of events in this story?
   What is the connection between this event and the problem?

4. **PROBLEM/GOAL**
   What is the main problem/goal?
   Why is this a problem/goal for the main character?
   What does this problem/goal tell us about this character?
   How is the setting related to the problem/goal?
   What is there about the other characters that contribute to this problem/goal?
   Would this be a problem for you?

5. **EVENTS**
   What important things happened in the story?
   What did ______________do about ______________?
   What was the result of this?
   Why didn't it succeed?

What did ______________ do next?
How did ______________ feel about this?
How would you have reacted?
What do you learn about ______________ from the course of action taken?

6. RESOLUTION

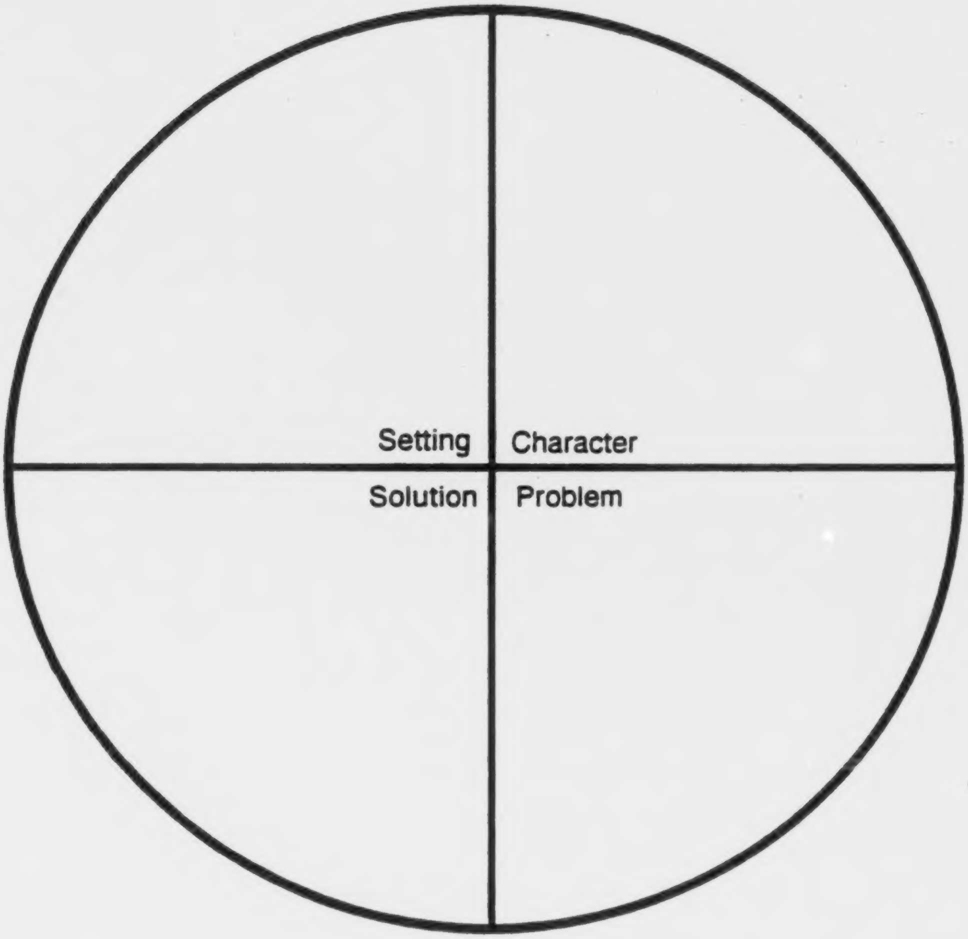
How is the problem solved/goal achieved?
How else could the problem been solved/achieved?
How would you change the story if you were the author?

7. THEME

What is the moral of this story?
What do you think the author was trying to tell readers in this story?

Source: Reading Instructional Handbook, TELLS

STORY MAP


Setting
Character
Solution
Problem

This simple graphic organizer can be used to develop basic story structure. It can be given to students and filled in as a story is read or as a follow-up activity.

Source: Roxanne Wallace

RETELLING

Name:________________________ Book:______________

Author:____________

Character(s):

____

____

____

Setting: Where and When

____

____

____

Problem:

____

____

____

Events:

____

____

____

Resolution: How Did it End?

____

____

____

Adapted from: Glazer, S.M., Reading & Language Arts Clinic, Ryder College.

Story Map

Title:____________________________ Author:_______________

Setting:
Characters:
Place:
Time:

Problem:

Events Leading to Resolution

Resolution:

Creating A Story Frame

The story takes place____________________________

____.

_______________________________is a character in

the story who________________________________.

A problem occurs when__________________________

____.

After that,_____________________________________

____.

Next,____

____.

The problem is solved when ______________________

____.

The story ends_________________________________

____.

Plot Chart

Somebody

wanted

so

but

so

In the end,

Adapted from: Dr. Barbara Schmidt

Story Frame

Focusing on a Character

This story is about ______________________________.

______________________________ is an important character.

____________________ tried to ____________________

____

____

The story ends when ______________________________

____

Setting Frame

This story tales place ______________________________

____________________. I can tell this because the author uses

such words as ______________________________

to tell where the story happens.

Plot Frame

This story begins when ______________________________.

Next ____

____________________. The story ends when ____________

______________________________.

Character Comparison Frame

______________ and ______________ are two characters

in our story. ______________ is ______________

while ______________ is ______________________________.

For instance, ______________ tries to ______________

______________ and ______________ learns a lesson

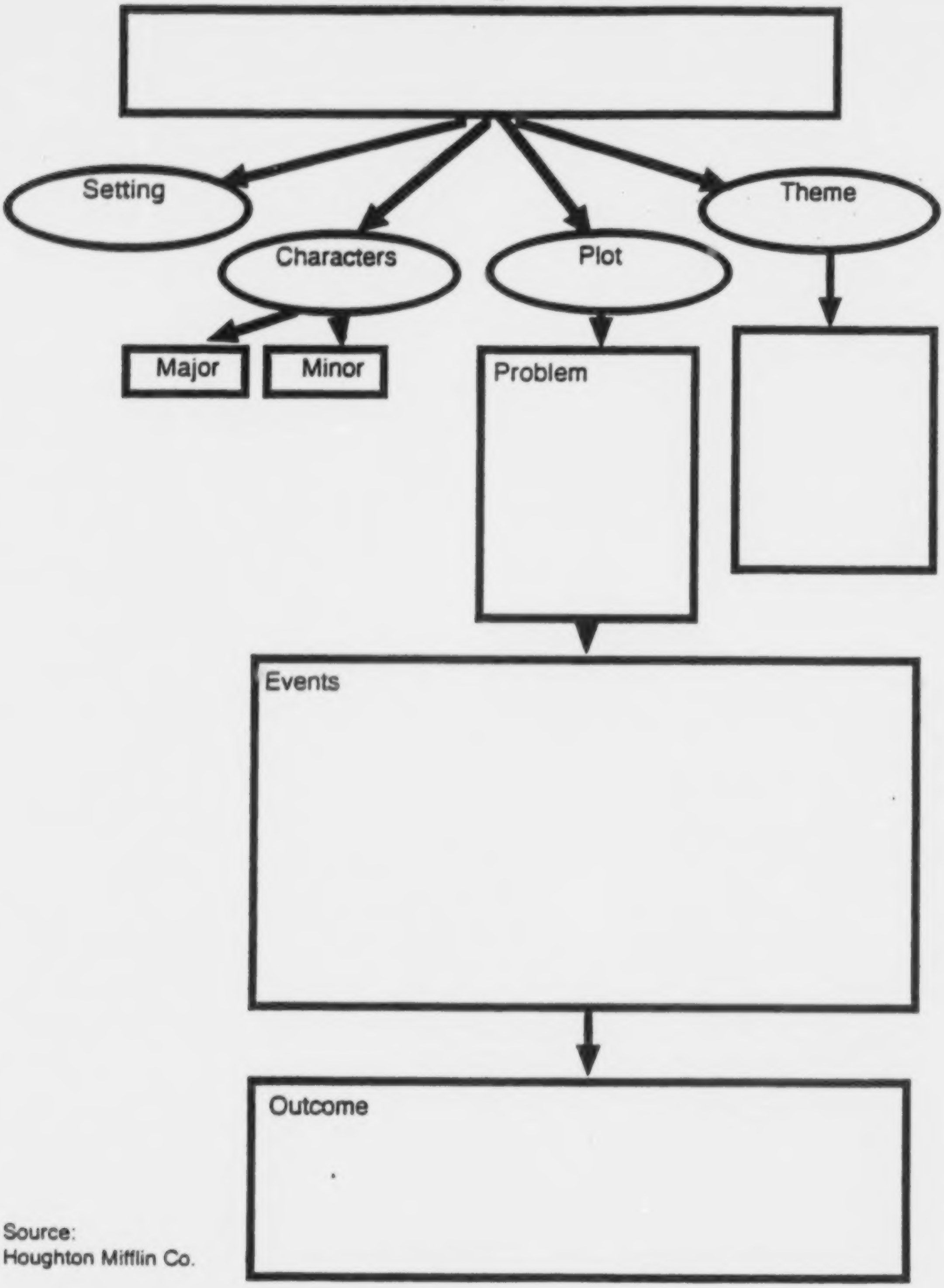
when ____

______________________________.

A variation to the story frame activity just described is having students write their own frames. These can be give to other students who have read the same selection. After the frames are filled in, the students can get together and discuss their completed products.

Adapted from: "Improving Reading Comprehension", J. David Cooper

Story Map Master


Setting
Characters
Plot
Theme
Major
Minor
Problem
Events
Outcome

Source:
Houghton Mifflin Co.

Personal Reading Record

Student Name:

Title of Book:

Date Begun:

Completed:

Comments/Quotes/Responses:

Fiction ☐ Nonfiction ☐

Comments/Quotes/Responses:

Title of Book:

Date Begun:

Completed:

Fiction ☐ Nonfiction ☐

Title of Book:

Date Begun:

Completed:

Comments/Quotes/Responses:

Fiction ☐ Nonfiction ☐

Developed by Diane L. Burgess, Houghton Mifflin Co.

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Book Title: ______________________________
Author: ______________________________
Book Started: ________________
Book Finished: ________________
Opinion of Book: ______________________________

Oral Reading Pages: __________ Teacher: ______________
Activity Selected: ______________________________

Book Title: ______________________________
Author: ______________________________
Book Started: ________________
Book Finished: ________________
Opinion of Book: ______________________________

Oral Reading Pages: __________ Teacher: ______________
Activity Selected: ______________________________

Post Reading Conference Questions

This is a small group conference, post-reading activity that can be used in place of comprehension seatwork. The teacher should put each of the following questions in a durable card. Then, for a given piece of literature read by the students, pull cards which suit the teacher's (or author's) purposes. Select a group leader to ask card questions and run the group. The teacher has the option of participating as a member of the group occasionally.

NARRATIVE TEXT QUESTIONS

What was your favorite part?
Which character did you enjoy? Why?
Is there a character you disliked? Why?
What problem does the author develop for the reader?
How does the author resolve the problem? Could the setting have been different?
How would you change this story if you were the author?
What did you learn from this story?
What did you think the author was trying to tell his/her audience in this story?
Was there something the author did that you did not like? If so, what was it?
What special techniques did the author use?
What would you ask the author to do if you could?
What other pieces of writing is similar to this piece? How are they similar?
In which form of traditional literature was this piece written: epic, fable, folktale, legend, myth? What proof can you give to support your answer?
Was this piece fiction or non-fiction? How do you know?
Under which of the following headings would you list this type of writing: science fiction, drama, historical fiction, mystery, biography, an article? Support your answer.

EXPOSITORY TEXT QUESTIONS

What was the author's purpose -- to tell about something or explain something?
What was the main topic?
What were some of the things you learned about this topic?
Which part was most interesting to you? Why?
Was there anything the author could have told but didn't?
What special techniques did the author use? (description, enumeration, time order, cause/effect, comparison/contrast, problem

solution)
What would you ask the author if you were able to?

POETRY TEXT QUESTIONS

Did this poem follow the form of a particular pattern of poetry? (limerick, haiku, cinquain, diamante, tanka)
Did you enjoy this form of poetry? Why?
What part did you like best? (Read it.)
Was there a part you did not like? (Read it.)
Did the author use repetition? Where?
Did the author use strong feelings? Where?
How would you change this poem?
What would you ask the author if you could?
Is this poem a ballad, narrative, lyric, free verse, sonnet or concrete? Support your decision?

OTHER TEXT QUESTIONS

Why do you think the author wrote this?
How would you change the text to make it better suit the author's purpose?
What did the author do to hook you?
Could the author have accomplished his purpose through another genre? If so, which?
What would you ask the author if you could?
Do you like this form of writing? Why/why not?

Developed by: Ardith Cole and Kathleen Fuller

Read and Retell

The Procedure:

1. Predict Fold the reading material so that only the title shows. Predict plot. Write predictions /share with the group/justify opinions. Consider possible genre.

2. Predict Words List words that might occur in the reading. Share and compare with other group members.

3. Read Teacher reads or student reads. Re-read for understanding not memorization. Encourage multiple re-reads if the student desires.

4. Write a summary on the back of the paper. Write it for someone who has not read the story and needs to hear as much as possible about it. Do not look back to the story. (Use invented spelling. It is for the writer's personal use.) Work quickly.

5. Share and compare. Work with a group or a partner to consider: "What did I include/omit that is different from yours? Why did you omit this bit that I have? Do you think I muddled-up, changed or omitted anything that alters meaning?"

Paraphrase Power. Ask partners if you used any words/phrases that are different from those in the story but still mean the same thing?

Borrow a Bit. Everybody ask his/her partner: "If you could take a bit of my retelling and include it in yours, which bit would you take? Why?"

6. Group Share about the retells. Reflect on the process and which strategies seemed to help.

Linda Hoyt, (derived from Read and Retell, Brian Cambourne, Heinemann, 1990)

Trio Reading

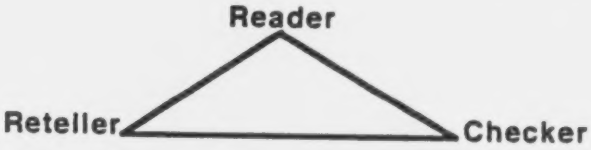
Definition: A cooperative learning strategy in which three students work together to practice and enhance their retelling and oral reading skills.

Procedure:

1. Group the children into triads. The make-up of the groups may vary according to needs.
2. Assign each student a role. One child is the Reader. The second student is the Reteller and the third child is the Checker.
3. Model the expectations of each role. The reader reads aloud with expression. The texts should be short enough that each youngster can have a turn performing each of the three roles. The reteller summarizes the text after the reader has read. The checker reports to the group if the retelling was correct or not. The checker may give additional information if any critical facts are omitted by the reteller.
4. After the three youngsters perform their jobs, the students change places and roles and the general procedure is repeated. This activity is repeated again for the third sequence. Each child has performed each role.

Suggestion:

1. Set the chairs in a triangle formation with the seats marked with the names of the roles: Reader, Reteller and Checker.



2. Have a chart listing the steps involved in the entire process for easy reference such as the following:

TRIO READING CHART

1. Sit together.
2. One reads, two listen.
3. One retells, two listen.
4. One checks, two listen.
5. Change seats and change jobs.
6. Use "Happy Talk."

3. Take time at the conclusion of the procedure to regroup the entire class and engage in a discussion about what they liked about the activity, what they did not like about it and what they could do differently next time to make the experience even better. This debriefing is very important if cooperative activities are to run most effectively.

4. While the students are performing this activity, the teacher has a great opportunity to "kid watch" and assess how the children are doing in each of the different roles.

5. Compliment the students who are encouraging each other or using "Happy Talk" during Trio Reading. From time to time review with the class different ways of coaching each other.

Partner Retelling Activity

1. Divide the class in half. Group A will be the storytellers and Group B will be the listeners.
2. Members of Group A get together and decide which events of the story should be included in their oral reading.
3. Each member of Group B writes the major events of the story in the lines of this retelling form.
4. The students form partners (an A and a B). While A retells the story in his or her own words, partner B places checks in the unassisted column for events remembered by A.
5. When A finishes the unassisted retell, B then gives clues about any events which were omitted. Events which are remembered because of a clue from partner B are checked in the "assisted" column.

Partner A________________________ Partner B________________________

storyteller listener/clue giver

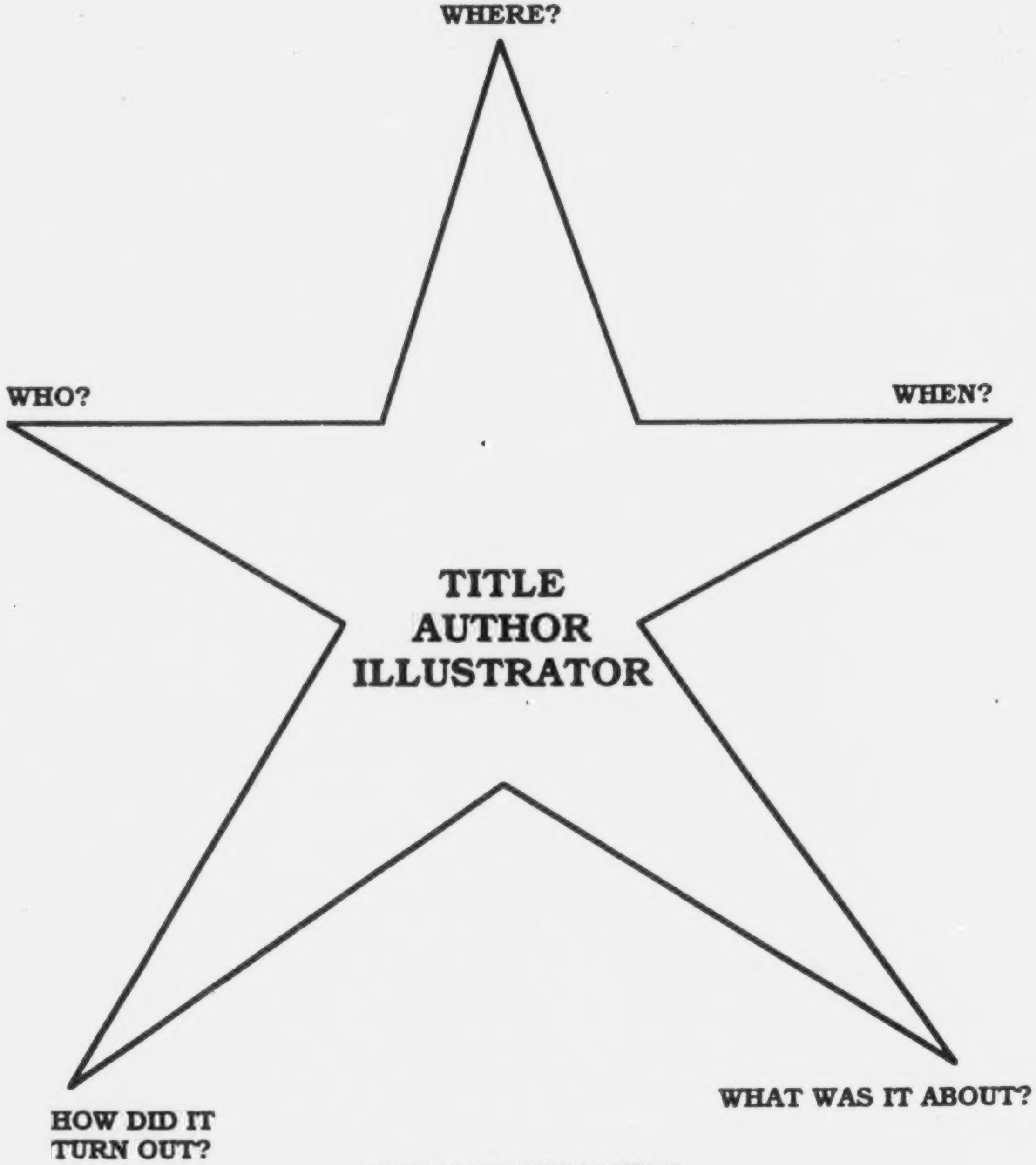
Events of the story	unassisted retell	assisted retell

We were a good team because______________________________.

Next time we could be better at ______________________________.

Linda Hoyt (derived from Read and Retell, Brian Cambourne, Heinemann, 1990)

STORY STAR


WHERE?
WHO?
WHEN?
TITLE
AUTHOR
ILLUSTRATOR
HOW DID IT TURN OUT?
WHAT WAS IT ABOUT?

SOURCE: HOUGHTON MIFFLIN

COMPREHENSION STRATEGIES

Running Records

Comprehension Strategies

Title: Running Records

Description: Running records are a way to observe, record and analyze what a child does in the reading process.

Skill Development:

Assessment
Comprehension
Fix up Strategies
Monitoring Comprehension
Oral Reading
Self Appraisal
Self Monitoring
Story Grammar
Word Attack
Word Recognition

Target Reading Levels:

Primary and Intermediate
_X_ Individual __Small Group __Whole Group

Text/Materials:

Basal/Self-selected text.
Expository/Narrative text.

Running Records

Running records of text reading were developed by New Zealand educator Marie Clay as a way to observe, record and analyze what a child does in the process of reading. The teacher assumes the role of a neutral observer for the purpose of taking a record of the child's independent reading behavior.

PROCEDURE

The child reads orally from a familiar or unfamiliar text (basal, self-selected).

Reading generally proceeds on an independent basis, however, the teacher may supply a word if the child is stopped.

Teacher records the reading using a kind of short hand miscue recording technique.

While the child is reading, the teacher watches for and records behaviors such as: substitutions, repetitions, self-corrections, omissions, insertions, long pauses, appeals for help or words told in order to proceed. (Also overflow behaviors such as wiggling in seat or coughing.)

After reading, the teacher analyzes the record, making inferences as to the child's use of cues and hypothesizing about a child's use of strategies. (miscue analysis)

This analysis helps the teacher make instructional decisions about future text or about how to direct teacher/child attention during lessons.

Running records can be taken on any page of any book.

Generally, a 100 to 200 word sample is adequate.

A familiar text can be used. It may indicate whether difficulty level of material child has been using is appropriate and if the child makes use of strategies taught. An unfamiliar text can be used. It may indicates whether the child is able to integrate strategies independently as well as willingness to take risks.)

REASONS FOR DOING A RUNNING RECORD

1. Provides an accurate and objective description of what actually occurs in the course of reading.

2. Provides diagnostic information on how the reader is processing print.

3. Indicated what a reader knows/can do.

4. Provides insights about what needs to be learned next.

5. Provides qualitative as well as quantitative information.

6. Provides a picture of progress over time.

7. Allows the teacher to make informed decisions concerning:
    - instructional needs
    - grouping
    - reading levels
    - suitable materials

8. Allows the teacher to monitor effectiveness of program emphasis/mini lessons.

9. Provides documented information for other teachers, administrators, parents, etc.

Materials compiled by Bonnie Karlip
Reading Recovery Teacher

Conventions for Recording Running Record

You may choose to record the child's responses on a blank sheet or on a copy of the text. As you listen to the child read, mark his/her responses if the following ways.

ACCURATE READING: Each correct response is shown with a check.

√ √ √ √ √ √
The bird flew into the sky.

SUBSTITUTION: If the child substitutes another word for the text, jot it above the text.

√ √ fell √ √ √
The bird flew into the sky.

REPETITION: If the child repeats a word or group of words, use R and/or arrows to show the repetition.

√ √ √ √ √ √
The bird$_{R}$*flew into the sky.* (one word)

√ √ √ √ √ √
The bird$_{R2}$*flew into the sky.* (repeated twice)

√ √ √ √ √ √
$\overline{\text{The bird flew}}_{R}$ *into the sky.* (a group of words)

OMISSION: If the child leaves out a word, indicate omission with a line.

√ √ √ √ _ √
The bird flew into the sky.

INSERTION: If the child inserts an extra word, write in the word.

√ √ √ √ √big √
The bird flew into the ▲sky.

SELF-CORRECTION: If the child self-corrects, record his/her first response, the jot "sc" to show the correction.

√ √ fell/sc √ √ √
The bird flew into the sky.

TOLD: If the child is unable to proceed, he/she is told the word, and a "T" is marked above the word.

√ √ __T √ √ √
The bird flew into the sky.

adapted from: Ginn Publishing

Types of Miscues which Count as Errors

Omissions
Insertions
Substitutions
Tolds

Repetitions and self-corrections do not count as errors.

Basis for Analysis of Running Records

After recording the reading behavior, the teacher analyzes the record, making inferences as the reader's use of cues and hypothesizing about the reader's use of strategies. It is understood that reading is an interactive process in which the reader also applies his/her knowledge of the world and knowledge of the language as he/she reads and comprehends the text. Marie Clay developed the Running Record to record the reader's behavior and analyze the substitutions and self-corrections made while reading. Meaning, structure and visual (**MSV**) cues are the basis for this important analysis. Cues are defined as sources of information in the text.

MSV CUES

CUES Source of information in text

1. **Meaning** (M) Does what the child read make sense the context of the text?
2. **Structure** (S) Does what the child read create an acceptable English language construction?
3. **Visual** (V) Does what the child read indicate attention to letters, letter patterns, affixes, etc.?

Meaning Cues - The meaning or general context of the total story/sentence is reflected in the substitution if meaning cues are operating. For example, TEXT: *I like to see horses at the farm.* The reader substitutes "ponies" for "horses". (There were pictures of horses and colts on the page.) The intent of the message is almost the same. The substitution is not visually similar, but it is an acceptable language structure. There is often an overlap of meaning and structural cues. Do not assume meaning cues were used if the substitution results in an acceptable, meaningful English sentence. Be fairly certain that meaning cues were being used. Pictures, previous text and/or general meaning of the story are sources of meaning cues.

Structure Cues - The structure of the text (up to and including the substitution) should make and acceptable English language construction. Would it sound right to say it that way? Would it create an acceptable English language construction? TEXT- *I like to see horses at the farm.* The reader substitutes "fly" for "see". "I like to fly..." is a good English language construction. Analysis for use of structure cues should only take into account the text up to and including the error. This error is not visually similar and it does not fit the meaning of the total text.

Visual Cues - The visual cues in the text are quite simply what the letters and words look like. Does the substitution (error) look like the word in the text? Some letters/words have very little differences; they have high visual similarity. Examples: h/n/r; saw/was; or but/put. TEXT: *I like to see horses at the farm.* The reader substitutes "here's" for "horses". The substitution looks similar. It doesn't sound right. It is not an acceptable English sentence. It doesn't make sense. There is no concern for meaning.

Self-Corrections - In analyzing a Running Record it is important not only to determine what cues were being used when a substitution (error) was made, but also what cues were probably used when a self-correction was made. What cue(s) probably contributed to the original error? Are the words visually similar and is the structure intact? What probably caused the reader to self-correct the error?

Independent readers monitor their own reading and have a strategy for using cueing systems. Meaning, structure, and visual cues are used in an integrated fashion and when confusions arise, information is cross-checked using three sources of cues and the background of experience that the reader brings to the reading process. This strategy of integrating and cross-checking the cues results in accurate reading and/or self-correction.

STRATEGIES Actions initiated by the reader to get messages from print. It happens in the head. They demonstrate problem solving behavior.

1. Sampling
2. Predicting
3. Confirming
4. Self-Correcting

Source: M. Fried, The Ohio State University, 1985

QUESTIONS TO GUIDE ANALYSIS OF A RUNNING RECORD

How the child is using cues and strategies to reconstruct meaning from the text is determined by analyzing the nature as well as the number of the miscues.

What did the child do when confronted with an unknown word?
Did the child try to make sense with what was read (M cues)?
Did errors retain meaning or disrupt it?
Did the child use knowledge of language pattern (S cues)?
Did the child use knowledge of letters and their associated sounds (V cues)?
Is there a likeness about the visual errors or no likeness?
Is the visual check extending beyond the first letter?
Did the child over attend to any 1 cueing system?
Which strategies is the child using and is he/she using them effectively?
When confronted with an unknown word is the child prepared to take a risk and predict a word?
Did the child self-correct through rereading or reading on?
Did the child rely too heavily upon 1 particular strategy?
When one strategy didn't work did the child give up or try another?
Did the child observe the conventions of print - full stops, etc.?
Does accuracy rate indicate appropriate match of materials to learner?
How does the self-correction rate compare with the accuracy rate?

As you become more proficient and gain experience using miscue analysis, you may find that the way you listen to children read will change. You'll do mental on-the-spot-analysis daily and more formal recoded ones only when you need or wish to document a reader's behavior.

Source: The Ohio State University

Summary of Running Record

Name:______________________________Date:____________________

School:______________________________Recorder:__________________

Summary of Running Record

Text Title	Running Words Error	Error Rate	Accuracy	Self-Correction Rate
__________	__________	1:______	______ %	1:______

Analysis of Errors Cues used and cues neglected:

Analysis of Self-corrections:

Retelling:

Page		E	SC	Cues Used	
				E	SC

Source: Adapted from Marie M. Clay, The Early Detection of Reading Difficulties

Tally Errors and Self-Corrections

1. Total each line separately going across the line of text. If a line is error and SC free, leave the error and SC column blank.

2. An incorrect substitution, omission or insertion counts as one error. $\frac{\textit{house}}{\textit{home}}$ $\frac{\text{—}}{\textit{home}}$ $\frac{\textit{big}}{\text{—}}$

3. Unsuccessful multiple attempts on one word count only as one error.

4. An error on a proper noun is counted only on the first error. Subsequent errors on that proper noun are coded but not tallied.

5. If a word is mispronounced due to a speech problem or a dialect it may be coded but it is not an error. $\frac{\textit{git}}{\textit{get}}$ $\frac{\textit{squabbit}}{\textit{rabbit}}$

6. Repetitions are coded but are not errors . √ R √√R2 $\overline{\checkmark\checkmark\checkmark}$R

7. Waits are coded but are not errors . Ⓦ

8. Sounding the first letter is coded but does not count as an error if the word is subsequently read correctly. $\begin{array}{l|l} \textit{t-} & \checkmark \\ \hline \textit{take} & \end{array}$

9. TTA = 1 error "Try that again" is only used when the child or your coding is very mixed up. ( ) *start over*

10. Told = 1 error $\begin{array}{c|c} \textcircled{W} & \\ \hline \textit{eight} & \textit{T} \end{array}$

11. Appeal that is not SC is followed by a told and is 1 error. $\begin{array}{c|c|c} \text{A} & & \textit{home} \\ \hline \textit{house} & \text{—} & \textit{T} \end{array}$

12. Self-corrections are not errors, even after an appeal. They are tallied only in the SC column. They are not included in the error column.

13. Contractions count as one error.

14. Each insertion counts as an error so that you could have more errors than text.

15. Inventing - just write inventing at the top of the page unless just one page was invented - The count each error.

16. Skipped line - each word counts as an error.

17. Skipped page - subtract the number of words on that page. Do not count as an error.

18. "Sounding-out" responses are coded by lower case letters followed by a dash $\frac{\textit{n-o-t}\ .}{\textit{not}}$ This incorrect response is 1 error.

19. Spelling the word is coded by upper case letters followed by a dash $\frac{\textit{N-O-T.}}{\textit{not}}$ This incorrect response is 1 error.

Source: The Ohio State University

When in doubt, give the child the benefit of the doubt.

Calculations and Conversion Table

Error Rate	Percent Accuracy	
1: 200	99.5	Easy
1: 100	99	
1: 50	98	
1: 35	97	
1: 25	96	
1: 20	95	
1: 17	94	Instructional
1: 14	93	
1: 12.5	92	
1: 11.75	91	
1: 10	90	
1: 9	89	Hard
1: 8	87.5	
1: 7	85.5	
1: 6	83	
1: 5	80	
1: 4	75	
1: 3	66	
1: 2	50	

Calculations

RW = Running Words
E = Errors
SC = Self-corrections

Error Rate

$$\frac{\text{Running Words}}{\text{Error}} \qquad \frac{RW}{E} = \text{Ratio } 1: \underline{\qquad}$$

e.g. $\frac{150}{15} = 1:10$

Accuracy

$$100 - \frac{E}{RW} \times \frac{100}{1}$$

$$100 - \frac{15}{150} \times \frac{100\%}{1}$$

= 90%

or use chart

Self-Correction Rate

$$\frac{E + SC}{SC}$$

$\frac{15 + 5}{5}$ = Ratio 1:4

SC Rate

1:1 - 1:2 excellent
1:3 - 1:5 good

Use of Chart

Divide running word by errors.

Round that number to the nearest whole number (e.g. 9.5 round to 10, 9.2 round to 9).

Locate the ratio on the chart.

Always go down to the next lower number if the exact ratio is not on the chart (e.g. if you ration is 1:16, you would go to 1:14 on the chart).

Locate the corresponding percent of accuracy.

Source: M. Clay, 1985
Adapted with permission by The Ohio State University, SF, 1990

INSTRUCTIONAL SUGGESTIONS
Regarding Running Records

1. **Directional Movement**

a) Select carefully set out texts (avoid texts where print is superimposed over illustrations).

b) Control the directional behavior by pointing to the starting position on the page or line.

c) Prevent the child from starting in the wrong place by intercepting and gently bringing the child's hand to the correct position.

d) Encourage precise pointing (use a pointer if directional control is very lacking).

2. **Known and Unknown Words**

a) Introduce new texts carefully. Use, incidentally, vocabulary from the text in the introduction.

b) Have children locate know words.

c) Provide the child with the beginning letter sound.

d) Tell the child to "get your mouth ready for it" (the beginning letter sound of the unknown word)

e) Tell the child to search through the word for clues e.g. "in" in "single"
"ing" in "playing"
(encourage the child to run his/her finger under the word to assist this search)

3. **Self Monitoring**

a) Ask the child questions like ...

What is wrong?	Does that look right?
Why did you stop?	What did you notice?
Does that make sense?	How did you know?
Does that sound right?	

b) Have the child try the sentence or passage again.

c) Have the child look at the illustration.

d) Have the child reassemble passages of the text transcribed on cardboard strips and cut up.

Source: M. Hayes, New Zealand Ministry of Education, 1992

RUNNING RECORD (SAMPLE)

Lesson No. 31
TEXT LEVEL 6

NAME: *Sample Student*
RR Teacher: ____________________
Date: *December 17*

SCORES: RUNNING WORDS / ERROR 71/4 ERROR RATE 1:18 ACC. 94% SC RATE 1:1.6

Analysis of Errors ☐ EASY 95-100% ☑ INST. 90-94% ☐ HARD 50-89%
Cues used and Cues neglected

1 used M+S, neglected V
2 used M+V- but neglected V beyond first letter

Teaching Point: 1) Praise SC
2) Read p. 4 again - see if you can put it all together

(3) X ✓ M=S with V/ (3) x ✓ V with M

		E	SC		
	TOTALS	4	6		
PAGE	TITLE and LEVEL *My Cat's Surprise (6)*	E	SC	CUES USED E	CUES USED SC
2	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓				
3	✓ ✓ ✓ ✓ ✓ ✓ ✓				
4	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ said | so *R* / she looked | went / was | T ✓ Ⓦ the | this | sc / there	1	1 1	M S Ⓥ Ⓜ Ⓢ V M S Ⓥ	Ⓜ S V Ⓜ S V
6	✓ ✓ ✓ ✓ Ⓦ *R* Ⓦ — / shed | T ✓ looked | sc / was ✓ ✓	1	 1	~~M S V~~ Ⓜ Ⓢ V	 M S Ⓥ
7	✓ ✓ ✓ ✓ and | sc / but *R* ✓ was | sc / did ✓ call | sc / come		1 1 1	Ⓜ Ⓢ V Ⓜ Ⓢ V M S V	M S Ⓥ M S Ⓥ Ⓜ S V
8	✓ ✓ ✓ ✓ ✓ We "no" | We / what | T ✓ ✓ ✓ ✓ ✓ ✓ see | Box "no" | A / six | T ✓ ✓	1 1		Ⓜ S Ⓥ Ⓜ S Ⓥ	

Adapted with permission by the Ohio State University

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RUNNING RECORD

School District

CONNECTIONS 3/2 OBSERVING

"Music, Music for Everyone" P.111

Name Sample

Date June '92

Grade 3

cold 1 min. timing

c.v. norms 116 (Feb)

# words read	120
# errors	13
# words read correctly	107
# self-corrections	1 SC rate = 1:14
Accuracy rate	89%

Cues used - V

Cues neglected - M S

Self Correction - Nil

Attention to punct.

Our big chair often sit in our living room empty ⊙ now. When I first got my $\overset{\text{w} - \text{|T}}{\text{accordion}}$, Grandma and Mama used to sit in that chair together to listen $\overset{\text{the | x}}{\text{to me}}$ practice. (32) And every day after school while Mama was at her job at $\overset{-}{\text{the}}$ $\overset{\text{dinner}}{\text{diner}}$, Grandma would be sitting in the $\overset{\text{big}}{\wedge}$chair by the window. (56) Even if $\overset{\text{in}}{\text{it}}$ was $\overset{\text{showing}}{\text{snowing}}$ ⊙ big flakes down on her $\overset{\text{chair}}{\text{hair}}$, she would lean way out to call. "$\overset{\text{Hurrah}}{\text{Hurry}}$ $\overset{-}{\text{up}}$, Pussycat, I've got something nice for you." (83)

But now Grandma is $\overset{\text{stick}}{\text{sick}}$. (88) She has to stay upstairs in the big bed in Aunt Ida and Uncle Sandy's $\overset{\text{exact}}{\text{extra}}$ room. (105) Mama and Aunt Ida and Uncle Sandy and I take turns $\overset{\text{talking}}{\text{taking}}$ care $\overset{\text{if}}{\text{of}}$ her./(120) When I come home from school, I run right upstairs to ask Grandma if she wants anything. (137) I carry up the soup Mama has left for her; I water her plants and report if the Christmas cactus has any flowers yet. (161) Then I sit on her bed and tell her about everything. (172)

Grandma likes it when my friends Leora, Jenny ad Mae come home with me because we play music for her. (191)

QUESTIONS TO GUIDE THE ANALYSIS OF THE RUNNING RECORD

Following the recording of the reading behavior on the running record, it is important to determine the types of cues and strategies the student is using to construct meaning from the text. It is often difficult to know exactly what cues the child is using. Therefore, the teacher must make a good guess using the information observed through the running record. The following questions will help in the analysis:

What did the child do when confronted with an unknown word?
Did the child try to make sense with what was read (M cues)?
Did errors retain meaning of disrupt it?
Did the child use knowledge of language patterns (S cues)?
Did the child use knowledge of letters and their associated sounds (V cues)?
Is there a likeness about the visual errors? Or no likeness?
Is the visual check extending beyond the first letter?
Did the child overattend to any one clueing system?
Which strategies is the child using? Is the child using them effectively?
When confronted with an unknown word, is the child prepared to take a risk and predict a word?
Did the child self-correct through rereading or reading on?
Did the child rely too heavily upon one particular strategy?

When one strategy didn't work, did the child give up or try another?

Did the child observe the conventions of print (full stops, etc.)?

Does accuracy rate indicate appropriate match of materials to learner?

How does the self-correction rate compare with the accuracy rate?

CROSS-CHECKING STRATEGIES

Cross-checking is a tentative behavior. It is not possible to be specific about it. One has a hunch that it is happening after observing the child. We must ask "Is this child checking one kind of information against another?"

Cross-checking is most obvious when a child is not satisfied with a response for some reason. The child may make another attempt, or look back, or think again, or complain that a necessary letter is missing. Usually two sources of information are involved and one is checked against the other.

The child checks on the word which he read using one kind of information, by looking at a different kind of information. He uses meaning but complains that some letters are not there. He uses visual cues from letters but says that it doesn't make sense.

Some examples of this kind of behavior are these:

He can get both movement and language occurring together in a coordinated way, an knows when he has run out of words.

He checks language prediction by looking at some letters.

He can hear the sounds in a word he speaks and checks whether the expected letters are there.

After a wrong response, a child can make another attempt at the word (searching).

After a wrong response, the child repeats the sentence, phrase, or word, indicating he is aware and trying to get some additional information (repeating).

After a wrong response, the child makes a verbal comment about it, for example, "No! That's not right!" (commenting on the mismatch).

Marie Clay

INSTRUCTIONAL SUGGESTIONS

(Arising from Running Records)

1. Directional Movement

a) Select carefully set out texts (avoid texts where print is superimposed over illustrations)

b) Control the directional behavior by pointing to the starting position on the page or line

c) Prevent the child from starting in the wrong place by intercepting and gently bringing the child's hand to the correct position.

d) Encourage precise pointing (use a pointer if directional control is very lacking)

2. Known and Unknown Words

a) Introduce new texts carefully. Use, incidentally, vocabulary from the text in the introduction

b) Have children locate known words

c) Provide the child with the beginning letter sound

d) Tell the child to "get your mouth ready for it" (the beginning letter sound of the unknown word)

e) Tell the child to search through the word of clues (e.g., "in" in "single", "ing" in "playing". Encourage the child to run his/her finger under the word to assist this search)

3. Self Monitoring

a) Ask the child questions like ......

What is wrong?
Why did you stop?
Does that make sense?
Does that sound right?
Does that look right?
What did you notice?
How did you know?

b) Have the child try the sentence or passage again

c) Have the child look at the illustration

d) Have the child reassemble passages of the text transcribed on cardboard strips and cut up.

Running Records and Instructional Support

*Procedure is curriculum based and performance based - one observes, records and analyzes the reading process in an authentic manner.

*Used for determining instructional level and helps give meaningful base line data.

*Can be used to define and refine the goal at team meetings.

*Analysis determines student's use of specific cues and strategies - view student from a "Can Do" perspective along with definitive needs assessment.

*Provides data that can directly relate to intervention decisions.

*Can use for monitoring progress - rates of acquisition and retention.

*Provides data that can help determine the degree of need and direction for the team decision at end of the thirty day intervention period.

Compiled by Sue Mowery, Instructional Support Teacher

HOW TO BEGIN

*Allow ample time for the assessment.

*Use "comfortable" materials: recording materials (paper, form, text) and pen or pencil.

*Remember you can use any reading material on any reading level.

*Tape record your running records as reference pieces and assessment products.

*Explain your reasons for taping and scripting to students.

*Give yourself permission to T.T.A. - Try That Again.

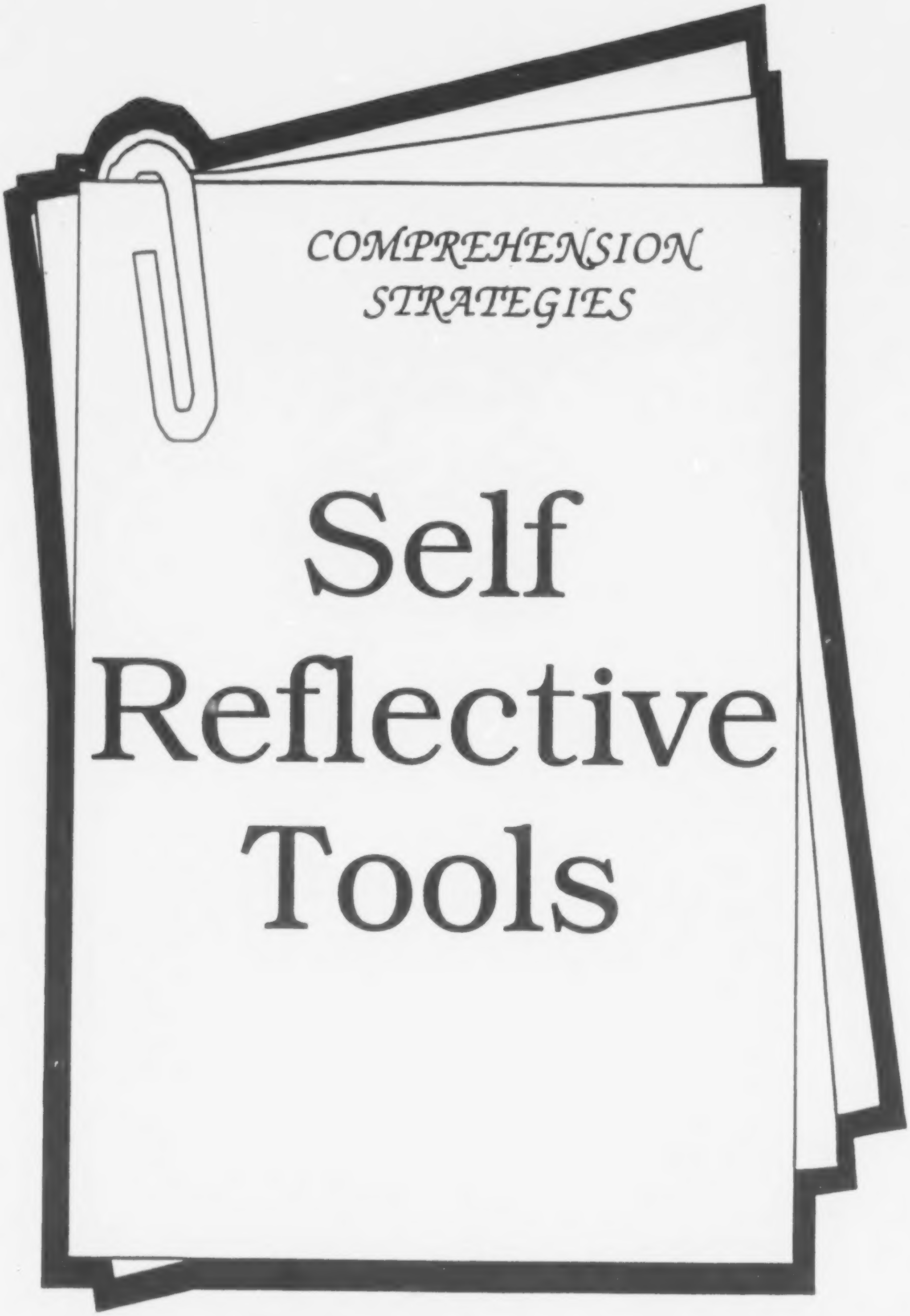
*Combine with retellings, think alouds and interviews.

*Try to score and analyze A.S.A.P.

*Dialogue with colleagues - network.

*Remind yourself that this kind of assessment is learned through practice, practice, practice. It is a journey, not an event!

Compiled by Sue Mowery, Instructional Support Teacher



COMPREHENSION STRATEGIES

Self Reflective Tools

Comprehension Strategies

Title: Self-Reflective Tools

Description: Self-reflective tools are any structural device such as an interview or questionnaire that focuses the student on thinking about the reading process so that he or she becomes more cognizant of his or her progress and process.

Skill Development:

Assessment
Attitude
Clarification
Context Clues
Fix up Strategies
Identifying Critical Information
Learning Style
Metacognition
Reading Thinking Process
Self Appraisal
Self Monitoring
Word Attack
Word Recognition

Target Reading Levels:

Primary and Intermediate
_X_Individual __Small Group __Whole Group

Text/Materials:

Inventories, interviews, questionnaires, audiotapes, videos, checklists, teacher or commercial materials.

A Process Interview

Name:____________________________________Date:________________

1. How do you choose something to read?

2. How do you get ready to read?

3. Do you skim the book/chapter before you read?

4. Where do you read at home?

5. When you come to a word that you don't know, what do you do?

6. When you have a question that you can't answer, what do you do?

7. When you don't understand a paragraph, what do you do?

8. What do you do to help remember what you have read?

9. How do you check for reading?

10. If a young child asked you how to read, what would you tell him/her to do?

11. How do you study?

Source: Presentation handout by Dr. Mary Jo Campbell and Mrs. Maureen Walcavich

Reading Habits and Attitude Inventory

Name:______________________________ Date:________________

Thinking about why you read and what you do as you read can help you to become a better reader. Use this inventory to reflect upon you reading. Keep it in your reading folder. Check again next semester to think about any changes.

1. What are your **purposes for reading**? Check any that are true. Add any other you think of.

Fall		Spring
____	To find out about things in which I am interested.	____
____	For enjoyment.	____
____	To learn something new or to fulfill an assignment.	____
____	To remember what I read.	____

Other:____________________ Other:____________________

For which purposes do you read most often? Why?

__________________________ __________________________

__________________________ __________________________

2. What **strategies** do you use to **help you understand** what you read?

Fall		Spring
____	I think about my purpose for reading.	____
____	I predict what will happen.	____
____	I think about what the author is trying to say.	____
____	I ask myself questions as I read.	____
____	I think about what I already know; what the author's work makes me remember.	____
____	I summarize at breaks or when I am done reading.	____

Other:____________________ Other:____________________

3. If you **enjoy reading** something, do you look for other books by the **same author**? ______yes ______no

If you **enjoy reading** something, do you look for more on the **same subject**? ______yes ______no

4. Do you **talk** to your friends **about books** you are reading? ______yes ______no

Do you ever **recommend books** to your friends?
________yes ______no

Do you ever read **books** your **friends recommend** to you?
________yes ______no

5. Do you have a **library card**? (and use it) ________yes ______no

6. Do you ever choose to **read** when you have **free time**?

at home?	___often	___sometimes	___never
at school?	___often	___sometimes	___never
on vacation?	___often	___sometimes	___never

7. Do you have a **favorite kind of books**? (adventure, non-fiction, mystery, animal, etc.) If so, what kind?________________________________

*(If your taste has changed by spring.)*________________________________

8. Are you a **good reader**? Why/why not? ________yes ______no
because____

*(If your answer has changed by spring.)*________________________________

9. What **makes** someone a **good reader**?________________________

*(Any new ideas by spring.)*________________________________

10. What is the **best book** you have ever read?____________________

*(Spring: Do you have a new favorite?)*________________________

11. What do you want to do **better as a reader**?____________________

*(Spring:)*____

Student Self-Report

HOW TO USE:

This form should be used with beginning readers or those students who are not yet able to list strategies or practices above a basic level of understanding.

Have students fill this out at the beginning of the year so you can get to know your students better.

Beginning readers may not be able to list their answers so it may be helpful to write down their responses during a conference. Your input will probably be needed, especially in the third section where students are setting goals for themselves.

Repeat this periodically throughout the year to note progress and growth.

LOOK FOR:

Students awareness of what good readers do to help them read well.

Strategies that students identify which they are currently learning.

Appropriate goals for students to improve their reading.

Progress and growth over a period of time. Goals for improving their reading should later become things that help them read better.

Student Self Report

Student:________________________________Date:______________

Things I do now that help me read:

Things I am learning to do now when I read:

Things I will do to improve my reading:

Michigan Educational Assessment Program. Michigan Department of Education

Reading Self-Evaluation Chart

Name:____________________________________Date:___________________

YES NO

____ ____ 1. Do you think about the **TOPIC** of the selection before you read?

____ ____ 2. When you are **READING**, do you **THINK AHEAD**?

____ ____ 3. Do you **CORRECT YOURSELF** when something **DOESN'T MAKE SENSE**?

4. When the **SENTENCE DOESN'T MAKE SENSE**, or you come to **A WORD YOU DON'T KNOW, YOU SHOULD 1st, 2nd, 3rd...**

____ Finish reading the sentence.

____ Think - Does the sentence make sense?

____ Skip the word.

____ Use clues: Sound Picture, Story.

____ Read the sentence again.

____ ____ 5. When you are reading, do you ask of the **STORY MAKES SENSE** to you?

____ ____ 6. Do you ever have to **REREAD THE STORY TO UNDERSTAND IT**?

Checklist: Student-As-Evaluator Ranking Chart

This is how I feel about the way I read.
NAME;________________________________ DATE:____________________

Draw an arrow to the YES. Make it a long arrow if the statement is *really true* and a short arrow if it is only *sometimes true*.

*I like to read.	YES
*I like to pick my own book.	YES
*I like fiction stories.	YES
*I like nonfiction books.	YES
*I can tell you about what I have read.	YES
*I know that stories have a beginning, middle, and end.	YES
*Sometimes I have trouble with new words.	YES
*Sometimes I can sound out new words.	YES
*Sometimes I know how to fix a reading mistake.	YES
*I use other words to help me figure out a word.	YES
*I like to guess about what may happen in the story.	YES
*Sometimes I look at the picture for clues to the story.	YES
*Sometimes I reread to help me make sense.	YES
*Sometimes I skip a hard word.	YES
*I know how to choose books that right for me.	YES
*Sometimes I read books that are hard because I like the topic.	YES

Adapted from material shared by Mary Nicolais, First Grade Teacher

Checklist: Student-As-Evaluator Ranking Chart

This is how I feel about the way I write.
NAME:_______________________________________ DATE:______________________

Draw an arrow to the YES. Make it a long arrow if the statement is *really true* and a short arrow if it is only *sometimes true.*

*I like to write.	YES
*I know that I am an author.	YES
*I like to pick my own topics.	YES
*I know what I can write about.	YES
*Sometimes I edit my first draft.	YES
*Writing stories can be fun.	YES
*I can remember the stories I've written.	YES
*I will sometimes change my writing.	YES
*I like to illustrate my writing.	YES
*I can use my sounds to spell.	YES
*I sometime know when I make a mistake.	YES
*Sometimes I guess how to spell a word.	YES
*I can tell you what an author does.	YES
*I know what makes fine writing.	YES
*I know when my writing should be published.	YES
*I know that a writer gets better by writing more and more.	YES

Adapted from materials shared by Mary Nicolais, First Grade Teacher

Reading Profile

NAME:__________________________________

Circle the correct word.

1. I like/ love/ enjoy/ hate/ detest reading.

2. I read at home every day. Yes/No

3. My favorite books are:

4. My favorite authors are:

5. I find reading easy/hard because...

6. I think we should learn to read because...

Source: Sue Allen, Australian Exchange Teacher

Writing Profile

NAME:__________________________________

Circle the correct word and complete sentences where necessary.

1. I like/ love/ enjoy/ hate/ detest writing.

2. I write stories about...

3. I find writing easy/ hard because...

4. I would like to write about...

5. I am good/ not so good at writing because...

6. The most important thing about writing is...

Source: Sue Allen, Australian Exchange Teacher

NAME:______________________________

ME Circle the best word or complete sentences where necessary.

1. I try really hard/ hard/ OK/ not much at school.

2. I can work in my own. Yes/ No

3. I find it easy/ hard to work in a group.

4. I start work quickly/slowly in school.

5. I listen really well/ OK/ nor so well when my teacher is teaching.

6. My desk is always/ sometimes/ never tidy.

7. I always/ sometimes/ never work neatly.

8. My best friend(s) is /are ...

9. The other kids think I'm...

10. I'm really good at...

11. I'm not so good at...

12. My favorite thing at school is...

Source: Sue Allen. Australian Exchange Teacher

Self-Interview

NAME:______________________________

1. What were your favorite books as a child?

2. What are your current favorite books?

3. How often do you read?
   When?
   What?
   Where?
   Why?

4. Where do you get most of your books?

5. Are there certain people who influence your choice in books?
   Who recommends books to you?
   Why do you trust their taste?

6. Do you talk about books to anyone?
   With whom?
   What do you usually talk about?

7. Other than books, what other materials do you read?

8. How do you define reading?

9. What advice would you give to someone to become a reader?

Student Attitude Survey About Reading

NAME:____________________________________DATE:______________________

Directions: Carefully read each statement. Then for each one mark a *T* for True and a *F* for False.

1. _______ I hate to read.
2. _______After I finish a story, I like to write down my thoughts and ideas about it in my response journal.
3. _______I'm afraid of reading aloud.
4. _______I like reading quietly to myself.
5. _______Sometimes I can't answer questions about a story very well because I can't remember everything about it.
6. _______When I finish a book I feel very proud.
7. _______Sometimes I choose to read a book just by its cover.
8. _______Writing two questions about what I don't understand about my reading assignment helps me to understand it better.
9. _______Sometimes I fall behind in my reading assignments because I get bored.
10. _______When I come across a word I don't know I just skip it.
11. _______Keeping a reading log is a waste of time.
12. _______When I like a book, I try to find other books by the same author so I can read them, too.
13. _______Sometimes I will read a book that a classmate recommends.
14. _______I enjoy having my teacher read aloud books in class.
15. _______I won't even try to read a book if the print is too small.
16. _______I think 30 minutes is too long to read all at one time.
17. _______I am aware that authors have different styles.
18. _______I like reading aloud because I'm proud of how well I read.
19. _______I prefer reading in a group with children who read at the same speed I do.
20. _______I like telling my classmates about a book I enjoyed reading.

Additional comments:____

____

____

____

____

Source: Sue Allen, Australian Exchange Teacher

Writing Strategies Interview

NAME:______________________________DATE:____________________

1. When you are writing and you get stuck, what do you do?
2. What might get you stuck when you are writing?
3. What would you do to help someone else who was having trouble writing?
4. What do you think a teacher would do to help?
5. Who do you know is a good writer?
6. What makes him/her a good writer?
7. Does a good writer ever get stuck when writing?
8. What does he/she do?
9. What kinds of things do teachers tell you to help you write better?
10. What is the best advice you have ever been given about writing?
11. How do you learn to write? When? Who helped you?
12. What is the best part of your writing?
13. What would you like to do better when you are writing?
14. Do you think you are a good writer? Why?
15. What do you like to write about?

Resource: N. Atwell and M. Bixby
Writer's Workshop by Sue Mowery

Learner's Workshop

What Works	What Doesn't Work

Whole Language Support Card by Sue Mowery

Learner's Workshop Possibilities

Thinking Like a Reader

Skills/Strategies I Use	Challenges I Face

Celebrations

As a Reader	As a Writer

Risks I've Taken

in Reading	in Writing

Problems I've Had

Problem	Solutions Tried

Source: Sue Mowery, Instructional Support Teacher

Things to Shout About

Things to Work On Out

Whole Language Support Card by Sue Mowery

NAME:______________________________DATE:__________________

STRATEGIES THAT HELP ME UNDERSTAND WHAT I READ

WHEN I COME TO AN UNKNOWN WORD, I

____ skip it and go on.
____ substitute a word I do not know that sounds like it and make sense.
____ use the context to figure out what it means.
____ look it up.
____ ask someone.

WHEN I AM READING AND I DON'T UNDERSTAND WHAT'S HAPPENING, I

____ use picture cues to help me figure out what's going on.
____ re-read the confusing parts.

BEFORE I START READING, I

____ predict what it will be about.

DURING READING, I

____ confirm my predictions.
____ scan for the most important words.

AFTER READING, I

___ re-read the book.
___ think about how my life is like the book.
___ think about what I have learned from the book.

Source: Primary Voices K-6. Visovatti/Developing Primary Voices

PERFECT

I am someone tried and true,
I'm sure you'd like to know me.
They tell me I'm perfect child,
Grown-ups want to own me.

I'm honest as the day is long,
Just as sweet as pie.
Good as gold, right as rain,
The apple of your eye.

I'm just as quick as lightning,
Busy as a bee I am,
Pretty as a picture,
And happy as a clam.

I'm quiet as a door mouse.
Sharp as any tack,
Bright as any penny,
Wise as an owl in fact.

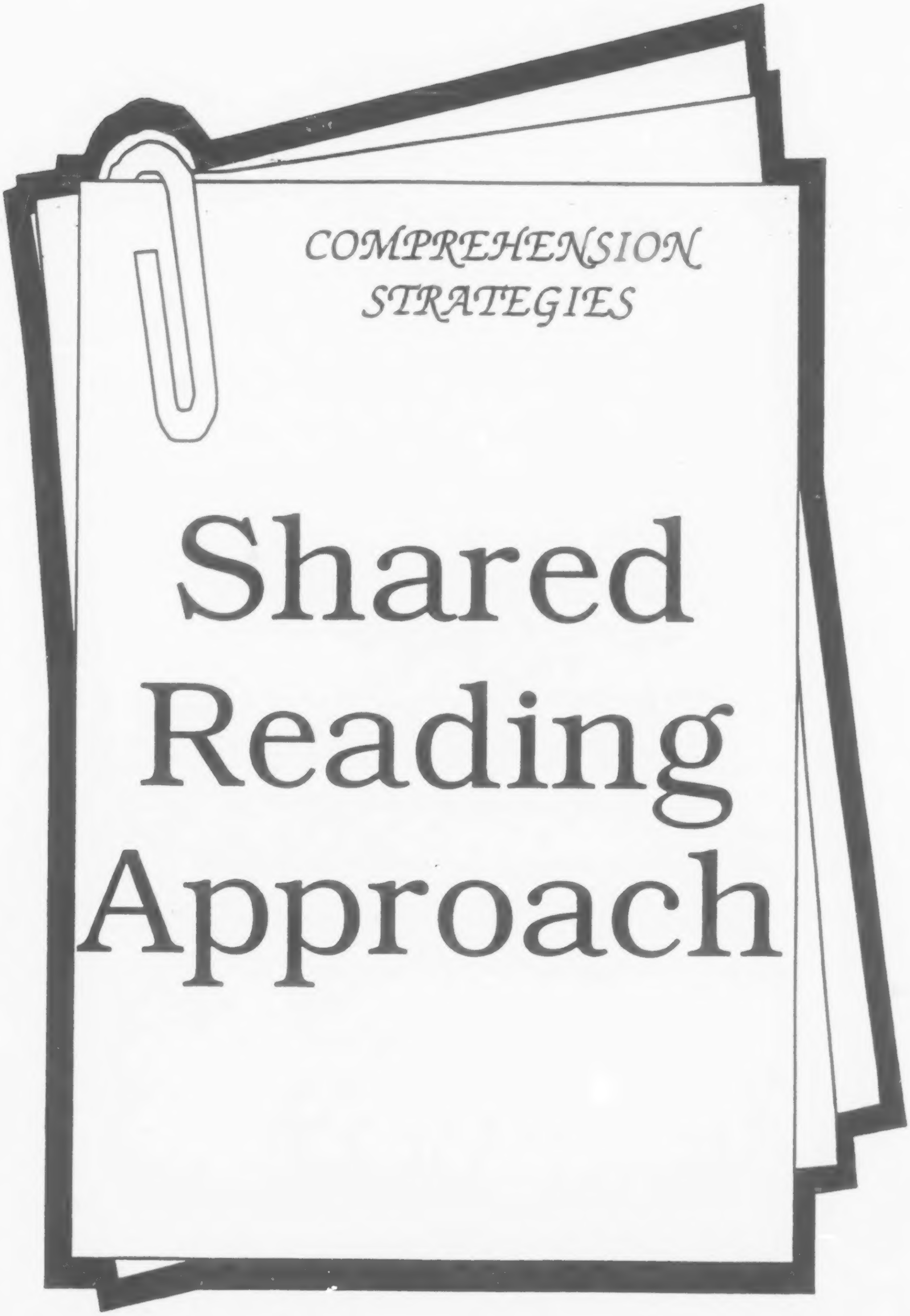
And then the other side of me,
As stubborn as a mute,
Mean as any junkyard dog,
Breaking every rule.

Angry as an old, wet hen,
Sly as any fox,
Crazy as a bedbug,
A face for stopping clocks!

As slippery as an eel,
Sneaky as a snake,
Mad as any hornet,
Nutty as a fruitcake.

Now you know both sides,
The sour and the sweet,
Which one of the two of me,
Would you like to meet?

from...
Don't Burn Down the Birthday Cake
by Joe Wayman



COMPREHENSION
STRATEGIES

Shared Reading Approach

Comprehension Strategies

Title: Shared Reading

Description: Shared reading is the process by which the whole class or small groups participate in a literature selection as it is read to the group by the teacher.

Skill Development:

Activating Prior Knowledge
Blooms Taxonomy (Questioning)
Classification
Comprehension
Fluency
Oral Reading
Peer Interactions
Predicting
Reading Thinking Process
Summarizing
Vocabulary Comprehension

Target Reading Levels:

Primary and Intermediate
__Individual _X_Small Group _X_Whole Group

Text/Materials:

Basals, Trade Books, Big Books, Poems, Songs, Children's Published Writing.

Shared Reading

A Definition:
A shared reading is the process by which the whole class or small group participates in a literature selection as it is read to the whole group by the teacher.

Purposes:
1. Experience mutual enjoyment of literature.

2. Demonstrate and model the reading/thinking process.

3. Encourage the desire to read.

4. Develop knowledge about language, vocabulary and phonics

5. Build sight vocabulary in a natural way.

6. Provide meaningful teaching of skills and strategies within context.

7. Enrich oral language development.

8. Establish the reading/writing connection.

9. Lead into opportunities for independent reading.

10. Nurture risk-free participation where children perceive themselves as readers with an "I can" attitude.

Holdaway's Stages:
1. **Discovery**: The selection is introduced with the purpose of enjoying an interactive literary experience.

2. **Exploration**: The selection is re-experienced. The text is examined for deeper understanding, discovery of patterns and development of skills and strategies.

3. **Independent Experience and Expression**: Students engage in meaningful literary extension experiences.

Daily Input Session:
1. **Warm-up**: Recite a verse or chant or sing a song.

2. **Favorite Stories**: Reread a favorite story or poem.

3. **Language Activities**: Pursue language study, alphabet study or language exploration.

4. **New Story**: Read a new literary selection.

5. **Independent Reading**: Read as individuals or in small groups.

6. **Expression**: Engage in related literary experiences as individuals or in small groups.

Sequence of Shared Reading:

1. Invite students to share in discussion of text.

2. Read text (enlarged if possible) in warm situation.

3. Discuss text in a circle - "The Grand Conversation".

4, Enjoy text together several times (revisit) using variety of approaches (taking parts, oral cloze, etc.).

5. Have students share text in diads or with tape.

6. Use known text for skills in context (revisit).

7. Extend text (adapted texts, drama, art, etc.).

8. Invite students to read text alone during SSR or Reading Workshop.

9. (Optional) For individual evaluation, ask each student to read text aloud during conference time.

Resources: The Adminstrator's Guide to Whole Language by Gail Heald-Taylor.
Read Around Rosie by Loretta "Sue" Mowery.
The Foundations of Literacy by Don Holdaway
The First Grade Teacher by Ardith Cole

Procedure of Initial Shared Reading

Focus is on Enjoyment

1. The teacher can introduce the text using strategies such as follow:
    Activating prior knowledge.
    Building necessary background knowledge.
    Setting purposes for reading.
    Asking questions.
    Making predictions.
    Discussing the title and cover illustration.
    Offering information about the author and illustrator.
    Browsing through the book and previewing the text.

2. The teacher can read right through the text or pause along the way for reasons as follow:
    Discussing and relating illustrations to the text.
    Inviting the children to predict what might happen next.
    Having youngsters join in the reading if they wish.

3. If there are multiple copies of the text available in small book format, the teacher can follow the initial reading with activities such as follow:
    Reading with a partner/buddy or in small groups.
    Reading with visiting adults, such as, parent volunteers or reading specialists.
    Reading with the assistance of a recording.
    Taking a copy of the text home to share with family or friends.

Procedure For Repeated Readings

I. Purposes
    A. Benefit children's story comprehension.
    B. Encourage deeper questioning and insight.
    C. Facilitate fluency.
    D. Develop vocabulary and phonics.

II. Ways to Approach the Text
    A. Teacher rereads the book, inviting children to join in.
    B. Teacher and children echo read.
    C. Everyone reads in chant fashion.
    D. Participants clap, tap, rap, sing and move to the beat of the text.
    E. Teacher and children engage in a question/discussion time

emphasizing high level thinking by summarizing, questioning and clarifying the text. Interesting or unknown words and concepts can be investigated.

F. Teacher and pupils examine the text for discoveries, patterns and connections.
   1. Identify and/or locate repeated words repeated phrases, rhyming words and words that demonstrate phonetic principles.
   2. Explore the meaning of punctuation marks: use of capital letters; quotation marks; enlarged or unusual print; reasons for spacing; and story line directionality.
   3. Engage in an oral cloze activity by covering a portion of a word or an entire word and predicting the word.
   4. Compile a word wall or lists of words demonstrating a sound pattern or a focus.

G. Teacher and pupils share their strategies and thinking on reading as a process (engage in a Think Aloud activity).

H. Teacher and class express their personal reactions to the text. Relationships to their own reading and writing can be explored.

I. Teacher uses the text to model a literary concept in a mini-lesson prior to a reader's or writer's workshop experience. For example, the lesson might include discussion on the theme, setting, plot or characterization as it is demonstrated by that particular text.

Note: Rereading sessions should focus on the student's needs and can often occur in a spontaneous (teachable moment) fashion. The joyful practice of reading cannot be overemphasized as the core to shared learning experience.

Literary Extensions

Definition: Whole group, small group and individual activities which relate to the original text and are meaningful literacy experiences.

Possibilities:

Comparing and contrasting characters, versions, illustrations or author's work.
Other curricular integration, such as, map skills.
Rewriting text in collaborative or individual fashion.
Partner reading.
Small response group work.
Learning logs, dialogue journals and response journals.
Notemaking experiences.
Listening center.
Journal partner response (buddy journal).
Rereading for different purpose.
Letter writing.
Center work.
"Reading round the room" (pointer reading).
Sequencing illustrations or writing.
Reenactment of the text with pupil as teacher.
Thematic work.
Individual written response.
Reader's theater.
Movement exploration including pantomime, dance, finger play, improvisation or role playing.
Art related experiences including diorama, clay, mobile, mural, puppetry, poster, bulletin board, model, picture or collage.
Drama including creative play and acting out.
Commercial such as "book blab" or book grabbers.
Music including song, rap, chant, echo choral reading, rhythm band, and sound effects.
Listing and classifying (graphic organizer usage).

Shared Reading Checklist

1 = most of the time
2 = some of the time
3 = not yet noticed

Name:____________________________
Date:_____________________________

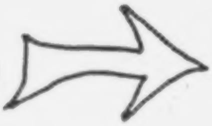
____ Enjoys the literary experience.
____ Follows along as text is read...attends to print.
____ Verbally participates as text is shared.
____ Supplies (can offer) meaningful text when words or phrases are omitted (CLOZE technique).
____ Tracks text as read by teacher.
____ Tracks text as read by student.
____ Locates specified words..can pick out specific words or phrases.
____ Reads text fluently.
____ Uses letter/sound relationships to attack words.
Retells story:
_____unaided _____aided
____ Recognizes high frequency words in isolation (basic sight words).
____ Takes risks (not afraid to try).
Demonstrates use of comprehension strategies:
_____predicting
_____questioning
_____clarifying
_____summarizing
Uses fix-up strategies
_____uses picture clues
_____re-reads
_____reads ahead and goes back
_____self-monitors
_____uses visual clues
_____tries a word that makes sense
_____asks for help
_____knows to slow down

Source: Pat Conahan and Sue Mowery

Reading Checklist

1. LOOK

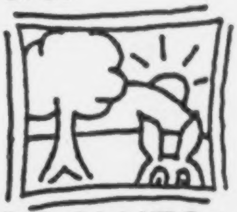
at the title and pictures to see what the book is about.

2. READ 

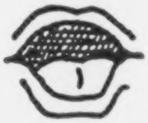
left to right.

3. POINT

at the first letter in each word.

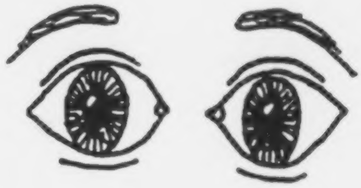
4. Use 

PICTURE CLUES to tell about the story.

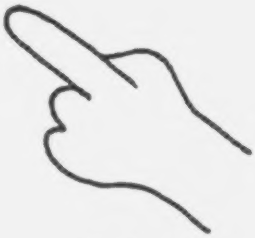
5.  TELL

someone about the book.

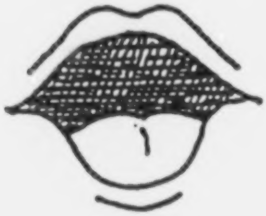
My Reading Strategy



My
eyes see.

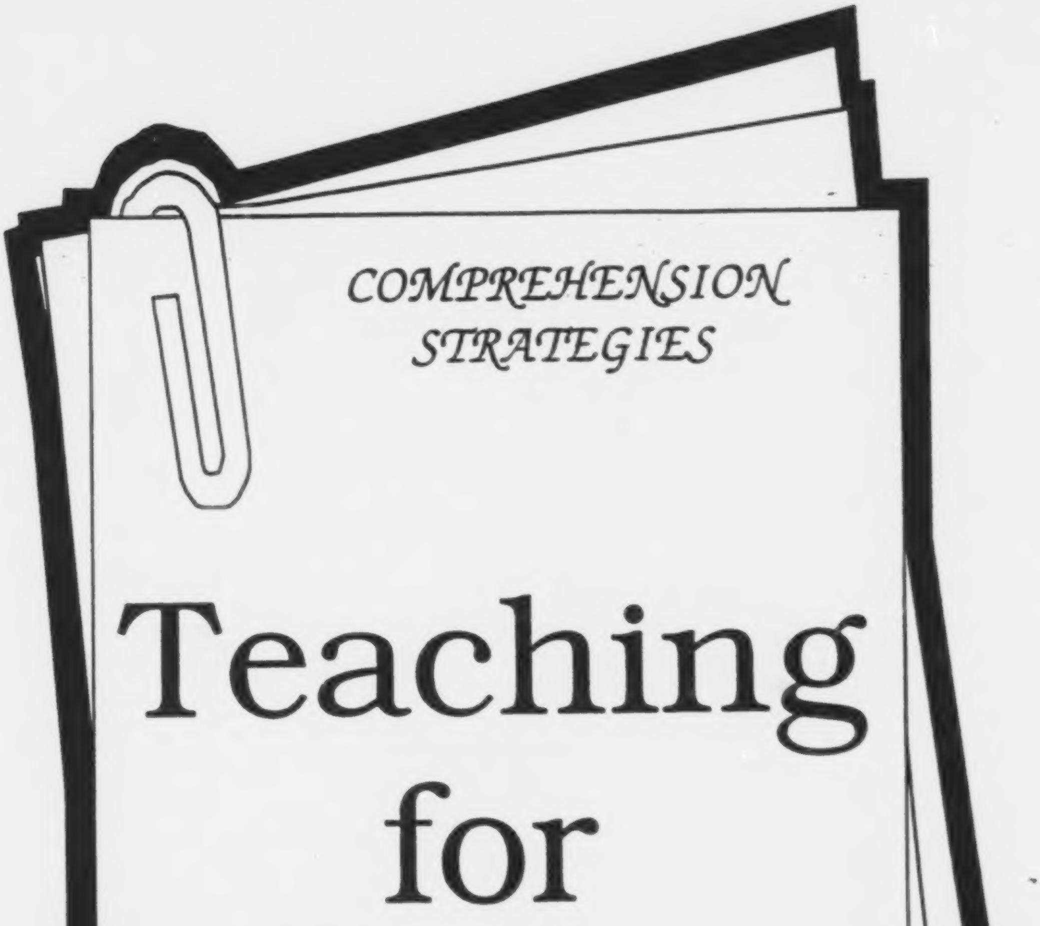


My
finger points.



My
mouth says.

Graphics
Will Mowery



COMPREHENSION STRATEGIES

Teaching for Fluency

Comprehension Strategies

Title: Teaching for Fluency

Description: Teaching for fluency is a procedure that builds a student's high frequency vocabulary pool.

Skill Development:
Comprehension
Fluency
Self Monitoring
Vocabulary Comprehension
Word Recognition

Target Reading Levels:
Primary and Intermediate
_X_Individual X_Small Group __Whole Group

Text/Materials:
Basals
Trade Books

Student Name ______________________________ Date ____________________

Title and Level of difficulty of text ____________________ Familiar _____ New_____

HOLISTIC ORAL READING FLUENCY SCALE

Directions: Check or highlight the level that best describes the prereading or oral reading behaviors of the student.

Level 1
Listens to stories oblivious to the print. "Reads" pictures.

Level 2
Pretends to read from memory, sometimes tracking print with finger but not with eyes.
Chimes in during shared reading on repetitive story parts.

Level 3
Identifies a few words from picture cues or rote memory (e.g. names, environmental print).
Has correct directional movement when looking at print.

Level 4
Begins to read simple texts.
Reads word-by-word.

Level 5
Continues to read primarily word-by-word but begins to use some expressive interpretation. (e.g. "Look! said Jane.")

Level 6
Begins to read in two or three word phrases. Some word-by-word reading may be present. Word groupings may not always be related to larger context of text, but the student reads for meaning; uses expressive interpretation. Repetitions and miscues may be present, but they do not detract from the overall structure of the selection.

Level 7
Reads primarily in three or four word phrases. Much of phrasing seems appropriate and preserves the syntax of the author. Some repetitions and miscues may still be present.

Level 8
Reads primarily in larger, meaningful phrase groups. May at times regress to word-by-word or shorter phrase groups. Repetitions and miscues are minimal. Preservation of the author's syntax is generally consistent and the material is read with expressive interpretation.

Level 9 (A level of proficiency reached when text has been well practiced for presentation.)
Reads in phrase groups appropriate to the syntax and meaning of the text with consistent expressive interpretation.

The seed for this working copy came from D. Jack Pikulski's Reading Fluency Scale. This document developed by Julianne Gehman in consultation with Sharon Althouse and Barbara Maestle.

Reading Options

(adapted from Susan Page)

1. **Oral Reading:**
   Give time for practice (5 min.) before anyone reads orally. Carefully select purpose for round-the-room reading.

2. **Shared Reading:**
   Teacher begins reading orally. Students read rest of selection silently. Teacher might continue oral reading with those unable to read text silently.

3. **Page and Paragraph:**
   Teacher reads one page aloud; students read following paragraph orally or silently.

4. **Equal Portions:**
   In partners, students divide up the reading equally, and orally read the same amount (usually a page at a time), taking turns.

5. **Page, Paragraph or Pass:**
   Students are paired: high with average; average with low. Better reader reads page, less prepared reads paragraph, or may pass.

6. **Silent with Support:**
   Students sit together as partners or in small groups. They each read selection silently, but turn to each other, as needed, to get help with words or portions of text they do not understand.

7.. **Self-Assisted:**
   Students read silently and list or mark difficult words or portions of text. Student s work on their own, but place a small "Post It" note on portions they do not understand, or jot down key words that need explanation. They then seek assistance (from partner) for parts that are marked.

8. **Choral Reading:**
   A given selection is divided into parts and read orally by entire groups or in parts, which are assigned according to characters or some repeating refrain in the literature or poetry.

9. **Reader's Theater:**
   A variation of choral reading with assigned parts and simple staged presentation of the text.

10. **Radio Reading:**
    During re-reading of portion of text, the group closes their books and listen to the "broadcast" given by the reader (with the emphasis placed on meaning, not on word-perfect reading). Following Radio Reading, listeners summarize what was read. If any part is unclear, text is checked for clarification.

From a presentation given by MaryEllen Vogt, 1991.

Helping Your Child in School: Tips from the Instructional Support Team Teacher
Paired Reading

Paired reading is a structured form of parent-child reading that can help students become more fluent when reading text. It is recommended as a daily activity taking from five to fifteenth minutes. It is also suggested that it take place in a private, quiet spot in which both adult and child feel comfortable.

Specific suggestions to ensure success include:

1. Begin by showing and building interest in the book: talk about the title and the cover, ask the child why he or she picked this text, take a "picture walk" by flipping through the book and discussing the pictures and make some predictions about what might happen.
2. Start the reading with both you and your child reading the words out loud together. Read at a comfortable speed for the child.
3. Make sure you read every word. Have the child point to each word. Beginning readers are asked to point and lift while older students should slide along so that the reading is smooth and read in meaningful phrases.
4. When the child reads a word incorrectly, move his or her finger back under the word and say the word correctly. Have the child say it, and then reread the sentence. If this happens frequently the book is probably too challenging at this time.
5. If as you are reading together, your child is feeling confident, her or she may want to read alone. Agree on a signal for the child to let you know, such as a tap on the table or on your arm. When signaled, stop reading aloud at once.
6. If the child comes to an unknown word when reading alone, wait five seconds to allow the child time to try to figure it out, using the pictures, the words that come before and after, the sense of the story, and word identification skills. If the child works it out, praise your child and tell him or her what you noticed the child used to do the job - such specific praise encourages the child to use this strategy again. If the child can not work it out, after the five seconds, you say the word and have the child repeat it as he or she looks at it. Then go back to the beginning of that sentence and read together out loud again until the child once again gives the signal to read alone.
7. Keep in mind that it isn't necessary to complete the book or chapter each day. Stop at a logical place and make that spot. Start the next day by discussing what has happened so far and start reading where you left off the day before.
8. Upon completing the book, talk about it. Think back to the predictions the child made before reading. Were any of them correct? (It's fine if they weren't for fine readers predict and change their minds as they read.) Were there any surprises? What did each of you like best about the characters, the events in the story, or the ending? Did the book remind you of any other stories or of things that have happened to you? Who else might enjoy reading this book? Would you like to read other books by this author? Why or why not?
9. You might decide to read the book again. Rereading is good practice. It builds confidence and broadens comprehension.
10. The child may not be comfortable reading some books alone at all, and that's all right. The main reasons for this process are enjoyment, exposure to text in a nonthreatening setting, meaningful practice, and talking about what is read.

Resource: "Paired Reading Can Help Children Read More Fluently" by Julianne Gehmam, Reading Consultant
Adapted by Sue Mowery, Instructional Support Teacher

Teaching for Word Fluency

Rationale: When we have students at levels beyond early childhood who have established insufficient vocabulary to read at a rate 60 WPM (Frank Smith says that this is the rate at which we can work with readers to focus on meaning strategies). we need to help them to build that fluency. We are adapting some of Clay's Reading Recovery teaching strategies to use as an alternative to the VAKT we have traditionally used with these kids. The exposure to various media, the push for increasing speed, the excerpting from (and reinsertion into) real text may give us a better payoff.

Use the procedure when the student is stuck on high frequency words in his reading and is unsuccessful in figuring it out.

1. Provide a model with the magnetic letters. Pronounce the word for the student and tell him/her to "make one just like mine."

2. Have the student run his/her finger under the word and pronounce it several times.

3. Remove the letters and ask the student to put them back together again to make a word.

4. Repeat this step several times, asking the student to do it as quickly as possible and each time having him/her run fingers under the word as he/she pronounces it. ("Check it with your finger.")

5. Move to another medium and repeat the steps... then another and another (e.g. chalkboard, pencil and paper, Magic Slate, sand).
CHECK: by working briefly with another word you know the student can write. Then return to the target word to see if the student has retained it.

6. When the student appears to have the word comfortably established, announce, "Let's put the word back in our sentence and read the sentence together."

7. Have the student read the sentence by himself/herself.

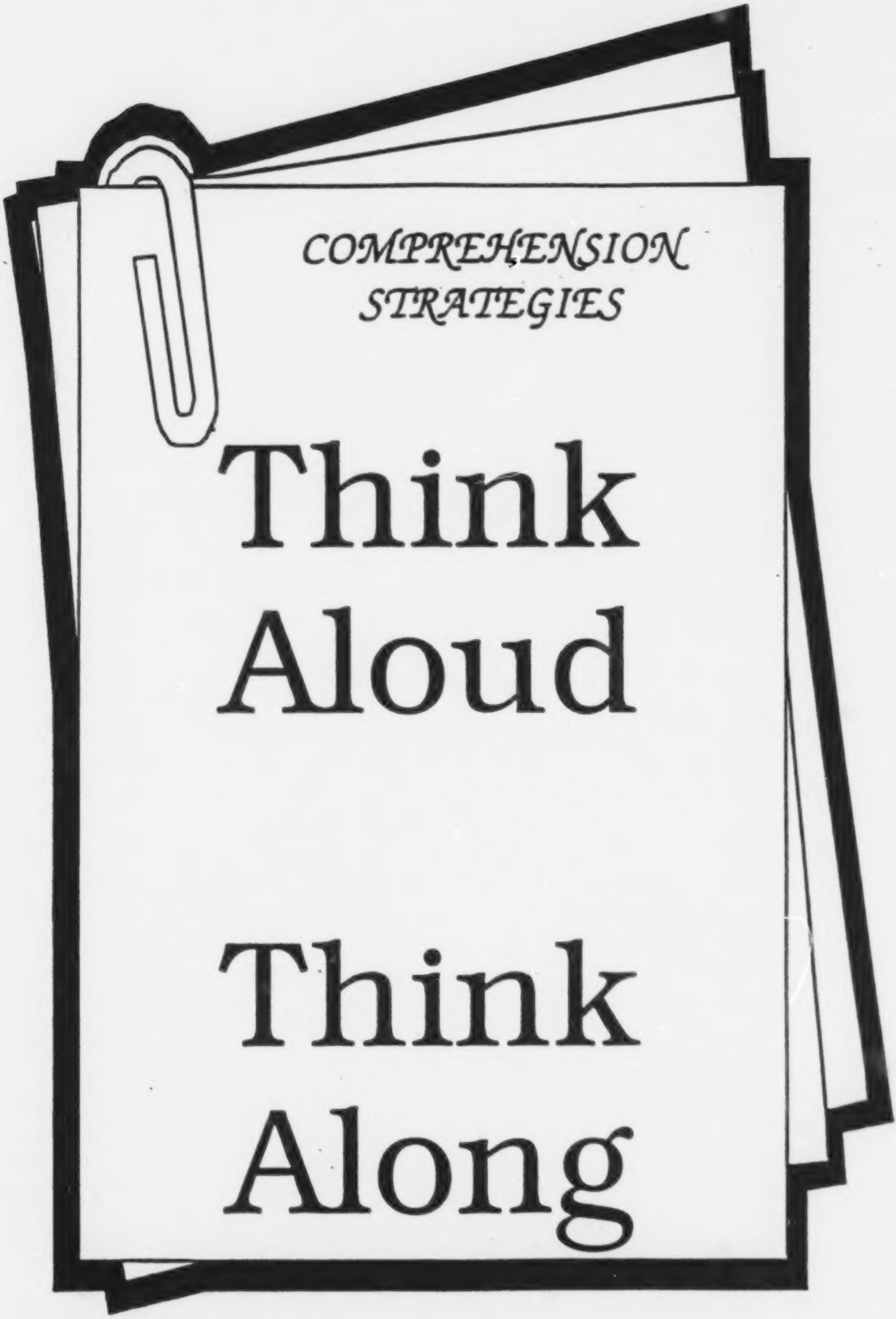
8. Next session have the student read the sentence from the text in

which the word occurs. Then, "Show me the tricky part." Ask , "Did it make sense?" "Did it look right?" If it is right, "Sure did!" If he erred, "You found the tricky part." If it is a high frequency word for which there is a payoff, reteach the word, beginning again at step 1. If not, give him as much prompting as he may need to get the word, read the sentence together, have him read it independently, and move on.

9. Have the student write a sentence using the same word in a different sentence.

10. If the student has difficulty with the word another time, repeat the procedure.

NOTE: If the reader confuses two words (e.g. *want* and *went*) teach each one using the procedure; teach the other. Then hand the student the magnetic letters (or the pencil) and say, "Make one of the words we just worked with." Ask which he/she has written to be sure the confusion has been cleared.



COMPREHENSION STRATEGIES

Think Aloud

Think Along

Comprehension Strategies

Title: Think Aloud/Think Along

Description: Think aloud is a metacognitive process that assists students in verbalizing their thinking process--making visible their thoughts as they read.

Skill Development:

Activating Prior Knowledge
Comprehension
Fix up Strategies
Hypothesis
Imagery
Metacognition
Monitoring Comprehension
Motivation
Paraphrasing
Peer Interactions
Predicting
Reading Thinking Process
Self Appraisal
Self Monitoring

Target Reading Levels:

Primary and Intermediate
_X_Individual _X_Small Group _X_Whole Group

Text/Materials:

Basals, Trade Books, Assigned/Self-selected Text.

Think Alouds

Why use Think Alouds?

1. We learn what students attend to as they read and we can make decisions about instruction.
2. Think Alouds tap current thinking regarding metacognition. They show some of the reader's in-process thinking.
3. Think Alouds simultaneously slow down reading and encourage thinking about text.
4. Think Alouds help us understand what confuses readers.
5. Think Alouds guide planning for instruction.
6. Students learn about each others thinking when Think Alouds are shared.

Getting Started: Decisions or Considerations

1. What text to use - any text may be used; variety is suggested such as the use of familiar and unfamiliar text or various genre such as fiction and non-fiction; should be challenging, but not frustrating; recommended that you use text from eight to twenty sentences in length.
2. Whether to save the Think Aloud or not - saving is an excellent way to document in process reading/thinking; it is suggested that you take notes right from the student as he or she thinks aloud or tape record and assess later; taped ones may become part of a student's portfolio.
3. What directions are needed for students - keep directions simple; model the expectations for the student; experts usually have the student read the text aloud before they think aloud about it, rather than reading silently.
4. Making time for modeling and guided practice - coaching the students with the entire process by modeling and giving time for guided practice is urged.
5. What settings to use - students can do Think Alouds alone or with someone listening; they can be done in large groups, buddies or small group settings.

Assessing Think Alouds

Two issues to take into consideration when analyzing Think Alouds:

1. What does the student usually do when they don't understand?
2. Can they connect ideas in order to understand the whole text?

Ways to Assess

1. Teacher takes notes along side the student.
2. Tape record and analyze later with or without the student.
3. Use a self evaluation checklist.
4. Use a rubric.

Resource: Portfolios and Beyond: Collaborative Assessment in Reading and Writing by Susan Mandel Glazer and Carol Smullen Brown, Christopher-Gordon Publishers, Inc., 1993.

Modeling Reading: Think Alouds

To remove the cloak of mystery surrounding the comprehension process teachers can verbalize their own thoughts while reading orally. This detailed process of making thinking public is called "think alouds."

1. Select a passage to read aloud that contains point of difficulty, contradictions, ambiguities, or unknown words. As the teacher reads the passage aloud, students follow along silently, listening to how to think through each trouble spot.

2. Choose specific instances when comprehension breaks down and model for the students way to cope with each.

3. Remember the following during "thinking alouds."

    a. Make predictions (**developing hypotheses**) "From the title, I predict that this section will tell how fishermen used to catch whales." "In this next part, I think we'll find out why the man flew into the hurricane." "I think this is a description of a computer game."

    b. Describe the picture you're forming in your head from the information (**developing images**) "I have a picture of this scene in my mind. My car is on a dark, probably narrow, road; there are no other cars around."

    c. Make analogies (**linking prior knowledge to new information in the text**) "This is like a time when we drove to Boston and had a flat tire. We were worried and we had to walk three miles for help."

    d. Verbalize confusing points (**monitoring ongoing comprehension**) "This just doesn't make sense." "This is different from what I expected."

    e. Demonstrate "fix-up" strategies (**correcting lagging comprehension**) "I'd better reread." "Maybe I'll read ahead to see if it gets clearer." "I'd better change my picture of story." "This is a new word to me-I'd better check context to figure it out."

After several modeling experiences, students can work with partners to practice "think alouds," taking turns reading orally and sharing thoughts. Carefully developed materials should be used initially (short with obvious problems).

Finally, encourage readers to practice "think aloud" strategies as the complete silent reading assignments independently.

Rubric for Think Alouds

Name ______________________ Text ______________________ Date ________

Rubric

1 Almost Always
2 More Often Than Not
3 Sometimes
4 Not Yet

Retells text ideas
__________ Uses author's words
__________ Uses own words
__________ Restates gist
__________ Includes details

Recognizes when doesn't understand (self-monitors)
__________ Words
__________ Sentences
__________ Concepts

Mentions author's craft
__________ Notices way text is written
__________ Connects to other text or texts

Shares mind pictures
__________ Mentions use of imagery

Initiates fix-up strategies
__________ Rereads
__________ Reads ahead
__________ Skips
__________ Substitutes
__________ Asks for help after making attempts

Connects prior knowledge/sees meaningful pattern
__________ Links to what already known on topic
__________ Links to previous readings
__________ Uses something already learned to make sense

Makes meaning from text
__________ Makes predictions
__________ Makes a personal connection
__________ Forms an opinion
__________ Reasons about text ideas

Other observations/comments:

Note: Not all areas are assessed in a single reading, but are measured over time. This assessment tool can be utilized by teachers/students using the rubric provided or it can become a checklist recording Think Aloud performances using a tally system.

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Self-Evaluation of Think Alouds

Name ______________________ Date ________

	Not very much	A little bit	Most of the time	All of the time
Made Predictions				
Formed Pictures				
Used Like a				
Found Problems				
Used Fix-ups				

Name ______________________ Date ________

	Not very much	A little bit	Most of the time	All of the time
Made Predictions				
Formed Pictures				
Used Like a				
Found Problems				
Used Fix-ups				

STOP THINK STRATEGY Name ____________________

________ Do I understand what I'm reading?

________ When did I begin to not understand?

________ What can I do to fix up my lack of understanding?

  ________ Reread the sentence.

  ________ Skip it and read to the end of the sentence.

  ________ Put in a word that makes sense.

________ Do I need more background information?

________ Do I need to clarify a key word?

________ Should I ask for help?

STOP THINK STRATEGY Name ____________________

________ Do I understand what I'm reading?

________ When did I begin to not understand?

________ What can I do to fix up my lack of understanding?

  ________ Reread the sentence.

  ________ Skip it and read to the end of the sentence.

  ________ Put in a word that makes sense.

________ Do I need more background information?

________ Do I need to clarify a key word?

________ Should I ask for help?

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Put On Your Thinking Hat

Hey! Where's your thinking hat?
No, not that hat
Not that silly hat
Or that frilly hat
Not that fuzzy or that furry hat
Your thinking hat
Where's that?

Oh, there it is
Well put it on
Now share your thoughts
Before they're gone

Before you read
Predict ahead
Tell what you think
Will be read

While you read
What is said
Make some pictures
In your head

Bring along
What you know
The like-a step
Can let it show

If you get stuck
Get it out
Say what's wrong
Don't sit and pout

What should you do?
Think it through
Now you can tell
What you should do

Think Aloud
When you read
And you will learn
Just what you need

Poem by Will Mowery

Comprehension © 1995 by Sue Mowery

How to Get Started with the Think Along Process:

Getting Students to be Active Constructors of Meaning

What is a Think Along?

A **think along** is a teaching strategy that makes the *invisible* thinking process of reading *visible*. It is an attempt on the part of the teacher to model the thinking process that any good reader engages in when reading.

1. The teacher reads to the student while the students follow along with their own copy of the story.

2. It is best not to prepare a story ahead of time. Read as you do the first time. Of course, you will have to exaggerate some of the strategies.

3. Enjoy the story!

4. Use strategies, but don't identify them.

5. Just **think aloud** so the students will be able to **think along**.

Using a Think Along

Ask the students what kinds of things you did as you were reading. Make a list on the chalkboard.
Use the list on the chalkboard to make a printed list the students can use the next time to check the things you were doing.
Discuss the things that were checked by the students. Ask if you did some things more than once.
Ask the students if they do those things when they read. Talk about whether the think along strategies make the story more interesting.
Ask students if they'd like to read to the class and use the strategies that you used? Call on volunteers.
Ask the students to listen for strategies. Talk about the strategies that were used.
Have students try-out reading strategies with each other as they read in small groups.
Have students tape-record their readings aloud as they use the think along strategies.
Ask students to listen to their tape recordings to see how many strategies they are using.

Roger Farr, Indiana University

Strategies in Thinking Along

1. Guessing the meaning of words.
2. Using things you already know about.
3. Making predictions.
4. Changing predictions.
5. Using background to make sense.
6. Taking the part of a character.
7. Thinking about your opinions and reactions.
8. Getting your emotions involved.
9. Summarizing.
10. Making mental pictures.
11. Not deciding right away.
12. Re-reading.
13. Using your hands and body to think about the events.

AND HERE IS THE MOST IMPORTANT POINT ABOUT THINK ALONG STRATEGIES. YOU CAN'T USE **THINK ALONG STRATEGIES** UNLESS YOU ARE COMPREHENDING THE STORY.

THINK ABOUT IT!

Think Along Strategies

- ○ Make a picture in your mind.
- ○ Predict from the pictures and titles.
- ○ Ask yourself questions as you read.
- ○ Go back and reread when it doesn't make sense.
- ○ Comment on ideas in the story.
- ○ Personalize the story for yourself.
- ○ Guess the meaning of a word from context.
- ○ Make inferences (predictions) as you read.
- ○ Link what you know to new information.
- ○ Talk about confusing points.
- ○ Demonstrate fix-up strategies.

THINK ALONG

I bet ______________________________________.

I wonder ____________________________________.

I'm confused about ____________________________.

This reminds me of ____________________________.

Now I understand why __________________________

"Sharing Big Books". Strickland and Murrow. *The Reading Teacher*

Transacting with Text: Strategies for Self-Monitoring-Strategies That May Be Dealt With in THINK ALOUD and THINK ALONG

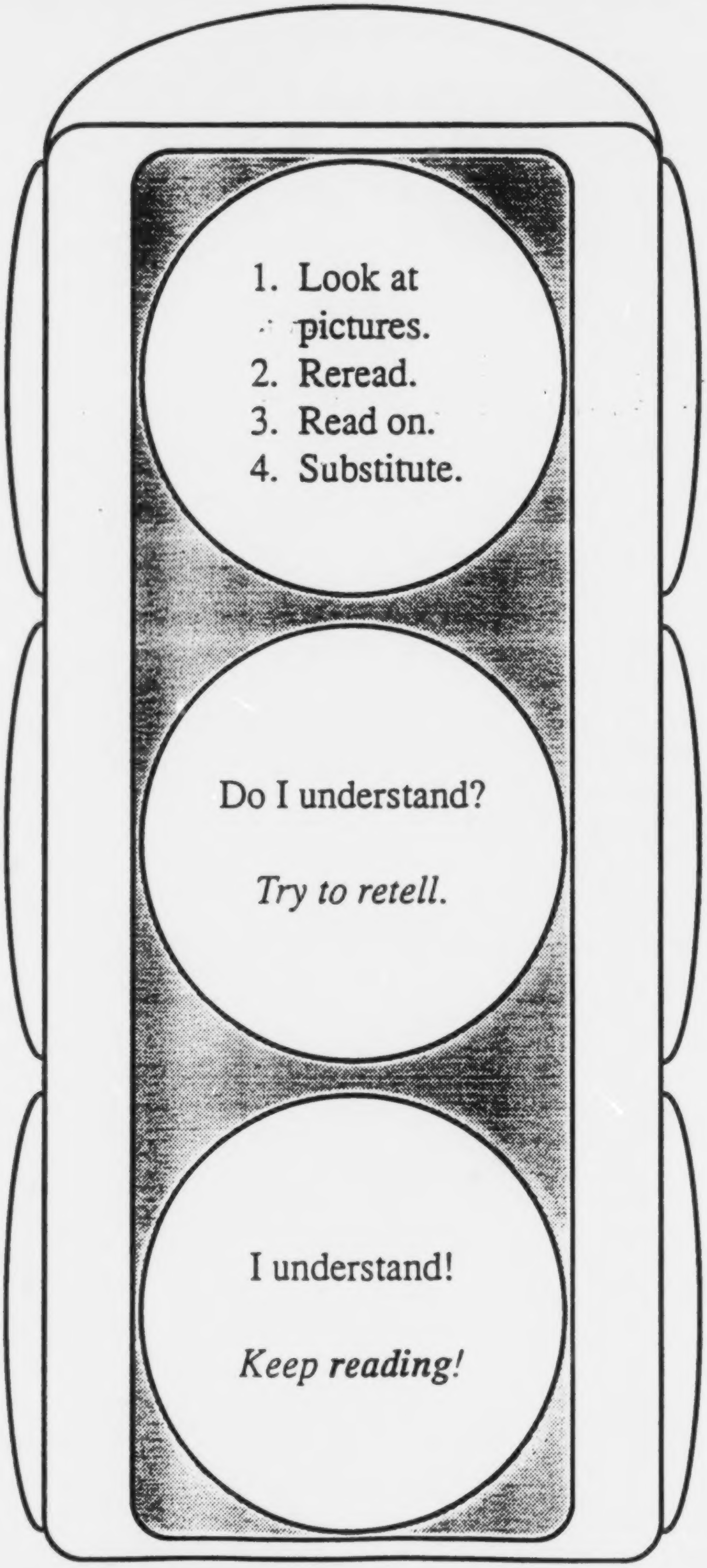
Component readers monitor their understanding as they read. Students must be taught strategies that will help them to recognize difficulties in understanding and all ow them to "fix-up" or accommodate for the problems. These strategies may be taught through: modeling with **Think Aloud** explanation, guided practice, independent practice with specific feedback, follow-up, maintenance and generalization.

Strategies (which may be used singly or in combination):

1. Make predictions
2. Pausing periodically to ask, "Did that make sense?"
   "Can I say that in my own words?"
   "Is my prediction holding up, or do I need to change it?"
3. Chunking - breaking the text into manageable parts when you're having difficulty understanding.
4. Read aloud - it sometimes helps to *hear* the text.
5. Think Aloud - talking to yourself
   making connections with your background information
   using your hands and body to think about the events
   getting your emotions involved, thinking about your reactions and opinions or putting yourself in the role of a character talking your way through the problem
   summarizing periodically.
6. Rereading - to clarify or refocus
7. Imaging - creating mind pictures
8. Recognizing cues to the organization of the text and asking appropriate questions, e.g. "Why is the sequence important?"
   "What is the cause?...the effect?"
9. Notemaking and freewriting
10. Underlining and highlighting
11. Looking for the "essential elements" of a difficult sentence - the subject and predicate
12. Noting the confusion and reading on to see if it clears up
13. Reviewing text features (headings, charts, pictures, glossing) as aids to understanding
14. Using graphophonemic, syntactic and semantic cues to figure out difficult words
15. Guessing the meanings of words and reading on
16. Adapting pace to purpose; slowing down if meaning is breaking down.

Source: Judy Gehman, Elanco S.D., '92

Self-Monitoring as I Read



1. Look at pictures.
2. Reread.
3. Read on.
4. Substitute.

Do I understand?

Try to retell.

I understand!

Keep reading!

Comprehension © 1995 by Sue Mowery

Green/Yellow/Red

If I understand what I've read,
I'm doing quite well with my head.
I'm using it right,
And I have a green light
To read and see what else is said.

But yellow says I must be slow
And try to retell what I know.
I have to demand
That I understand
Before I can safely say, "Go."

If I come to a light that is red
And cannot retell what's been said,
Then I must say, "Stop!"
Like a real traffic cop
And do certain things with my head.

I can . . .
1. Look at the pictures for clues,
2. Reread to get other views,
3. Read on ahead
   To see what is said,
4. Substitute words that seem true.

Poem by Will Mowery

Comprehension © 1995 by Sue Mowery

STOP and THINK

Does this make sense?

If it does not, I should:
- reread
- read ahead
- change my speed
- think
- make pictures in my mind
- ask for help
- look up words I don't know.

Does this part make sense to me?

?

Strategy Poster for Stop and Think
idea from J. Cooper's book: Literacy, 2nd ed., p. 467
Adapted by: Deborah Hartman

Strategies Children Use to Tackle Print

Reading/ Rereading

"I don't know that word. I'll keep reading and maybe I'll figure it out."

"Horse makes sense here. I'll go back and see if it makes sense on the other page."

Writing/ Rewriting

"I'll ask Thea how to spell turtle so I can put my story in the book."

"Now I can put like in my list of words I can spell."

Questioning

"Where could a rabbit hide that starts with b?"

"Does jelly start with j or g?"

Assessing

"The word can't be horse. It doesn't make sense."

"That doesn't look right. I'll check with the wall file."

Experimenting

"I'll try fence and see if it makes sense."

"I'll try wat and see if it looks right."

Hypothesizing

"The word starts with h so they could be ham sandwiches."

"Cane rhymes with rain so I'll try writing it the same way."

Imitating

"I need to shout the word in big letters."

"That looks the same as the story."

Comparing

"The first part of the word looks like rain..."

"Kum? Com? The second way looks right?"

Jane Hansen, When Writers Read (Portsmouth: Heinemann, 1987), p. 106.

STEPS TO POWER-READING

While You Read

Think
about what the author
is saying

Picture
in your mind what is
happening

Ask
if what you are reading
is making sense

Predict
what might happen next

Read
to check your predictions

Continue
to Predict and Read

Fix-Up Strategies

Slow down
to figure out the problem

Reread
the part that isn't
making sense

Read ahead
to try to get clues from the
rest of the sentence or
paragraph

Ask someone
who can help

After Reading

Picture
in your mind what was
described as you read

Retell
in your own words what
was just read

Decide
what was important or
interesting

Think Aloud Assessment Procedures

1. Select an appropriate passage-- one that builds gradually so that the reader can make predictions based on a gradual accumulation of clues about the topic.

The passage should be one with vocabulary that is easy for the reader (or listener) to handle, since your purpose is to assess how the student is processing the information. He should not be expending a lot of energy focusing on word recognition or meaning.

The content of the passage should be something about which the reader/listener has prior knowledge.

Sample Passage

The first thing you will want to do is to find a big person to help you out. Have the grown-up hold on tight so that everything remains steady while you climb on top.

The grown-up must walk beside you and hold on to make sure you don't fall over. The you can start going faster and faster.

When you gain speed the grown-up will have to run along side of you to keep up and still hold on.

When you have pedaled up to a good speed and you feel like you can keep your own balance, you can tell the grown-up to let go.

2. Have the reader read a segment aloud (or read it aloud to the student.

3. After each reading, ask the reader to tell what he/she thinks the story is about. Encourage the reader/listener to generate a hypothesis and to describe on what it is based. ("What clues in the story helped you?")

4. Continue until the whole passage is read.

5. Ask the reader/listener to retell the whole passage in his/her own words. (A reader may be permitted to reread silently before retelling.)

6. Reflect upon the student's thinking process.

7. For students who have difficulty, model the process of predicting, integrating, confirming or revising predictions, and drawing conclusions using similar kinds of passages on transparency or multiple copies. Provide scaffolding with a think-aloud/think-along as needed, gradually having the student assume more and more responsibility for the predicting and articulating of the thinking process. (Peers who are good comprehenders might also be enlisted for the modeling.

Sample Passage I

The first thing you will want to do is to find a big person to help you out. Have the grown-up hold on tight so that everything remains steady while you climb on top.

The grown-up must walk beside you and hold on to make sure you don't fall over. The you can start going faster and faster.

When you gain speed the grown-up will have to run along side of you to keep up and still hold on.

When you have pedaled up to a good speed and you feel like you can keep your own balance, you can tell the grown-up to let go.

Sample Passage II

It sat very still not moving its body, just throwing its head this way and that to toss the silk in the right place.

Finally, its home for the winter is done at last.

As it hangs, soft and gray in color, it looks like a dead leaf.

It seems to be dead, but inside something wonderful is happening.

After a brief struggle, a body with folded wings breaks out of the silken shell.

The insect lies still for a moment, its wings damp. Soon the wings dry out and spread, wide and beautiful.

What was once a caterpillar is now a butterfly.

Thinking Process Descriptors

Non- Integrator

Able to draw on text clues and prior knowledge but treats each segment separately.

Schema of the moment guides the interpretation.

Reader does not go beyond the text to develop and inclusive, integrated understanding.

Schema Imposer
(top-down processors)

A top-down processor who holds on to an initial hypothesis despite incoming information that conflicts with that schema.

These readers see reading as a meaning-constructing process.

They may lack strategies for comprehension monitoring.

Good Comprehenders
(an interactive reader)

Constructs meaning and monitors comprehension.

Uses background knowledge to make reasonable inferences.

Knows when he/she needs more information.

Abandons one idea for another.

Storyteller

Extreme examples of top-down processors.

Draw far too much on prior knowledge or experience than on information stated in the text.

Understanding that reading is a meaning-based process, however the meaning they constructed is very different from the author's intentions.

Non-Risk Taker
(bottom -up processor)

Passive--fails to go beyond text for guess or ideas about the text.

Looks to examiner for clues.

Repeats verbatim from the story.

Lacks background knowledge or underutilizes it.

Relies on text to get schema and /or has difficulty accessing schema.

Sees reading as a decoding process.

Translating Think Aloud to Instruction

COMMON ELEMENTS IN COMPREHENSION INSTRUCTION

1. Begin with materials that are appropriate in terms of interest, content and difficulty.
2. Provide instructional support through modeling and direct explanation that helps make the invisible processes involved in reading visible.
3. A comprehensive assessment program that will help the teacher to know if readers:

have adequate background knowledge (general knowledge of the world and background specific to the topic of the reading material),

have and understanding of what is involved in meaning construction and comprehension monitoring,

are adept and confident in applying this knowledge to particular reading tasks, and

have prerequisite skills such as rapid, automatic word recognition.

STRATEGIES FOR GOOD COMPREHENDERS

Instructional strategies for good comprehenders should draw from their strong comprehension strategies. In many cases this may involve developing rapid, automatic decoding proficiency, practiced in context so that they can use their strength to facilitate word recognition.

STRATEGIES FOR BOTTOM-UP PROCESSORS

If the problem is due to the lack of prior knowledge (schema), develop relevant background information prior to the reading.

If the student has the background information but does not activate it, investigate the reason: is it that the student believes that bottom-up processing is all he is supposed to do, or is he reluctant to risk because he lacks confidence or is afraid to make mistakes? Show him how to use cues to make reasonable predictions and to test them against later information.

If he tends to abandon reasonable predictions prematurely, imaging activities and semantic mapping may help him to be able to link ideas together to form a coherent understanding.

Many bottom-up processors need to develop rapid, automatic word recognition skills to free up their intellect for more top-down processing.

STRATEGIES FOR TOP-DOWN PROCESSORS

Top-down processors need strategies that emphasize cognitive flexibility and comprehension monitoring.

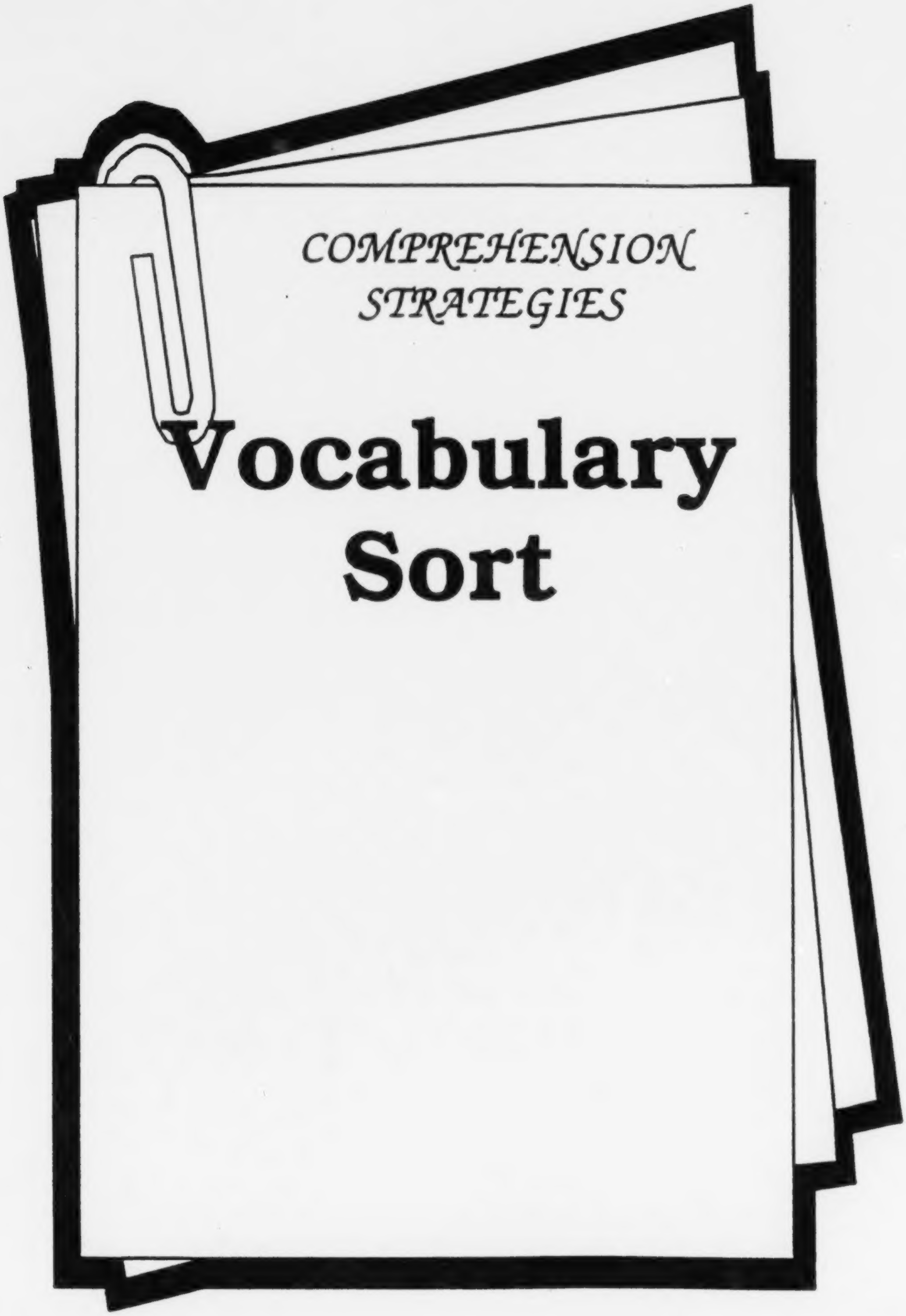
Present two reasonable hypotheses and ask which is best given all the information in the text.

Question: "Does this fit with the other ideas in the story?" "Where in the story does it say what you just told me?" "Are there other ways to make sense of this?"

Have the student write down hypotheses and test them against the text.

Automaticity in word recognition may need to be developed so that students can draw on context and background knowledge to facilitate decoding.

Suzanne Wade, University of Utah, "Using Think Alouds to Assess Comprehension", The Reading Teacher, March, 1990.



COMPREHENSION STRATEGIES

Vocabulary Sort

Comprehension Strategies

Title: Vocabulary Sort

Description: A cooperative previewing or reviewing vocabulary activity

Skill Development:

Activating Prior Knowledge
Assessment
Comprehension
Determining Readability Level
Fix up Strategies
Fluency
Focusing
Monitoring Comprehension
Motivation
Oral Reading
Organizing Thoughts
Peer Interactions
Reviewing
Self Appraisal
Self Monitoring
Vocabulary Comprehension
Word Attack
Word Recognition

Target Reading Levels:

Primary and Intermediate
_X_ Individual _X_ Small Group _X_ Whole Group

Text/Materials:

Basals, Trade Books, Assigned/Self-selected Text.

Vocabulary Sort

The concept if using vocabulary sort is for students to (1) interact with the words and by working in cooperative groups they (the students) will (2) decide on the pronunciation and meaning of the words prior to reading the section. Once students have established the former they can predict how the author will utilize the words in a narrative selection and/or categorize or classify the words into groups. Whistler and Williams (1990) recommend that the teacher not give any criterion for establishing the categories or put a limit on the number of categories the students develop. They suggest that the teacher ask students to verbalize or to put into writing the reasons why they grouped certain words and how they established this relationship.

This vocabulary sort can be a useful tool to review the information after students have finished reading or listening to a selection. After reading the categories the students can be more focused and should relate directly to the use of words in the narrative or the concepts developed in expository materials. Also. after reading, students should be more aware of the pronunciations and meanings of words as they were used in context in the selections. When using expository materials, categories developed after reading can be closed in that words should fall into specific groups (e.g., foods in various food groups, etc.).

Adaptations to this technique can be made for students at the formative reading stages by using pictures from either narrative or expository selections instead of words. Also, phrases can be utilized with words from readers.

To prepare the materials for the vocabulary sort you need to:

1. Decide on the number of squares you want students to utilize.

2. Print or type one vocabulary word on each square. Blank squares can be included. This allows students to enter information from their prior knowledge (prereading) and learned information (after reading).

3. Xerox one copy per group.

4. Cut the squares (or have students cut them) and put them into an envelope.

5. Decide on how you want students to interact with the words (e.g., cooperative learning groups) and what your instructional objectives are both before and after reading).

Dr. Katherine Mack- Northampton Area School District

ADVENTUROUS

PREHISTORIC

ARTIFACTS

SUDDEN HORROR

DANGEROUS

EXPENDITION

ARCHAEOLOGY

HONEST

GUILTY

COURAGE

COMPASSIONATE

PARALYZED
WITH AGONY

Anticipation/Reaction Guide

An anticipation/reaction guide can be used to both stimulate prior knowledge and review important concepts identified and confirmed by reading. Statements containing common preconceptions about topics and true and false statements which can be confirmed or negated in the readings are developed to motivate students into discussions about what they know, what they have read or heard, and what they have learned.

To compose an anticipation/reaction guide the teacher should:

1. identify key ideas in the selection

2. write statements which stimulate prior knowledge and/or discussion which will stir commonly held belief and attitudes about a topic or theme in reading; and

3. arrange statements preceded and followed with a blank space where students can indicate a prereading and post reading reaction (note: statements are usually organized in chronological order).

An additional feature which you may want to include in a space for students to write a page number which serves as confirmation or negation of their responses after reading the selection. The anticipation guide can be read independently or if used with primary students can be read to the students and used as a wall chart or transparency for pre and post learning responses.

Whistler and Williams (1990) provide some recommendations for preparing an anticipation/reaction guide for both nonfiction and narrative readings. They stat that in a nonfiction guided at least fifty percent of the statements should be true and that ideal statements are those which (1) at first reading by students appear to be fake but after reading can be confirmed as true and (2) evoke curiosity concerning commonly held beliefs which can be proven as false after students read the material. Preparing a guide for narrative material involves responses which are not necessarily right or wrong. These statements should focus on beliefs, attitudes, and/or feelings toward certain issues that relate to the selection. The reaction after reading can be used to stimulate discussion involving a change in opinion or feelings about issues or characters reaction to a problem or situation presented in the narrative.

Dr. Katherine Mack
Northampton Area School District

Anticipation Guide for Fletch

________ A person should tell the truth no matter what the circumstances. ________

________ Being courageous means you can defend yourself in a variety of situations. ________

________ It is fair to "set up" a person in a predetermined situation just to see how he/she will react. ________

________ When you really want a job it is acceptable to exaggerate the truth about yourself in an interview. ________

________ When hiring someone to accompany you on an adventure which is considered dangerous you would look for a person who is responsible, honest and courageous. ________

FETCH!

Robb White

The last thing George Dixon expected, or wanted, to meet in an apartment on the seventeenth floor was this enormous Great Dane with an old tennis ball in his mouth. When Professor Werner called, "Come on in," and George opened the door, the only thing that greeted him was that dog, who knocked him back against the wall.

"Play with the dog, Dixon. I'll be out in a minute," the professor said from somewhere back in the apartment.

With that dog you did what that dog wanted you to do: Throw the ball so he could go galloping around and bring it back to you.

George had a lot more on his mind than playing with a dog. Six of his friends in Werner's archaeology class already had been interviewed for the job and been turned down. Now it was his turn and he wanted to rehearse his speech, but this dog was jumping all over him and the furniture, dropping the drool-soaked ball on his best pants.

Then the idea came and George took the slimy ball and held it up. "OK, Fido, you're so smart, go get this one."

Instead of throwing the ball, George rolled it gently across the floor and, with great satisfaction, watched it roll under a low Oriental chest placed beneath an open window.

The Great Dane bounded across the room, his tail knocking a vase of flowers off a table.

The dog did not stop, nor even slow down.

With sudden horror George watched him leap from the floor. He cleared the top of the chest and went on, stretching out, flying. Outside a gentle rain was lit by the streetlights far below. The enormous dog sailed out into the rainy darkness. For what seemed a century to George the body of the dog seemed to float in the air. Then it slowly sank out of sight, falling down through the rain.

The Great Dane did not make a sound as he fell toward the pavement seventeen stories down.

For a moment George just sat there, paralyzed with agony for the dog.

Then he was on his feet running, looking only at the open, dark, and empty window.

Something grabbed his arm, stopping him in mid-stride and spinning him around.

"Come on!" Professor Werner said. "I'm late for an appointment so we'll talk in the elevator."

"Wait!" George begged, trying to pull his arm free.

"Come on!" the professor ordered, yanking him to the door.

"No! Wait!" George said, but the professor pulled him out of the room and locked the door.

Without a word Werner dragged George to the elevator, shoved him into it, and pushed the button for the lobby.

It was only after the elevator began to move that George really understood the enormity of the thing. In his mind's eye he could see that beautiful dog sailing out into the

BEST COPY AVAILABLE

darkness and, in his body, almost feel the long, dreadful fall. Some of the windows the dog would fall past would have lights in them, some would be dark. The pavement would be wet with rain.

Gradually George realized that the professor had been talking to him all the time. They were going to dig in a remote cave in Kurdistan. They might find gold artifacts of inestimable value. There might be clues to the missing chapters in the history of the human race.

George couldn't listen to him, couldn't pay attention.

That great dog, with the ball in his mouth, leaping so happily around that room. Those huge, soft eyes asking him to throw the ball again. The dirty trick he had pulled on him.

The Professor kept talking and talking. It would be rugged in Kurdistan, and dangerous. They would explore a cave with a deep hole in the floor, perhaps a thousand feet deep. A hole down which some prehistoric man may have fallen 50,000 years ago.

The dog had fallen now, tonight.

Slowly, as the elevator dial went past ten and nine and eight, George tried to erase the picture of that dog and to think about himself: this job he wanted so badly, this interview on which everything depended.

Had it been his fault? A dog had made a mistake and leaped out an open window. Had that been his fault? Was he to blame for that? Did he have to admit it?

Should he lose this job because of a dog!

George realized slowly that the professor had been asking him a direct question.

The elevator dial read three.

"Dixon," the professor asked again, "what's your definition of courage?" It took all his mental strength to force his mind to pay attention. "Courage, sir? Courage? I guess it's doing the right thing when you don't have to. Even though no one is watching. Nobody saw anything."

Werner laughed. "That's a definition I'd never thought of. But it's not bad. Anyway, this expedition you and I are going on is going to take a lot of it."

You and I. That's what he's said. You and I.

People would be standing in the rain now, looking down at that beautiful dog lying crushed on the wet pavement.

The elevator stopped and the doors slid silently open.

As Werner started out, George pushed the CLOSE DOORS button and then turned and put both hands on Werner's shoulders, pushing him back against the wall.

"I killed your dog," George said.

Werner stared at him,

"I was playing with him. Throwing the ball. He went out the window. Just out. Into the rain."

Werner said nothing as he pushed George's hands aside and then walked to the front of the elevator and pushed the seventeen button.

The elevator going up made no sound at all and Werner stood in silence with is back to George.

"He was a beautiful dog," George said. "I'm sorry," Werner said nothing as the doors opened and he stepped out. With out looking at George or waiting for him, he walked down the silent corridor, unlocked the door, reached in and turned on the lights and then at last, turned and waited for George.

Feeling sick, and seeing again that dark, open window, George walked slowly into the room.

A great, moving weight struck him from behind, knocking him down flat on his face.

For a moment he just wanted to lie there, his face down on the carpet, his body waiting for more of the attack he knew he deserved.

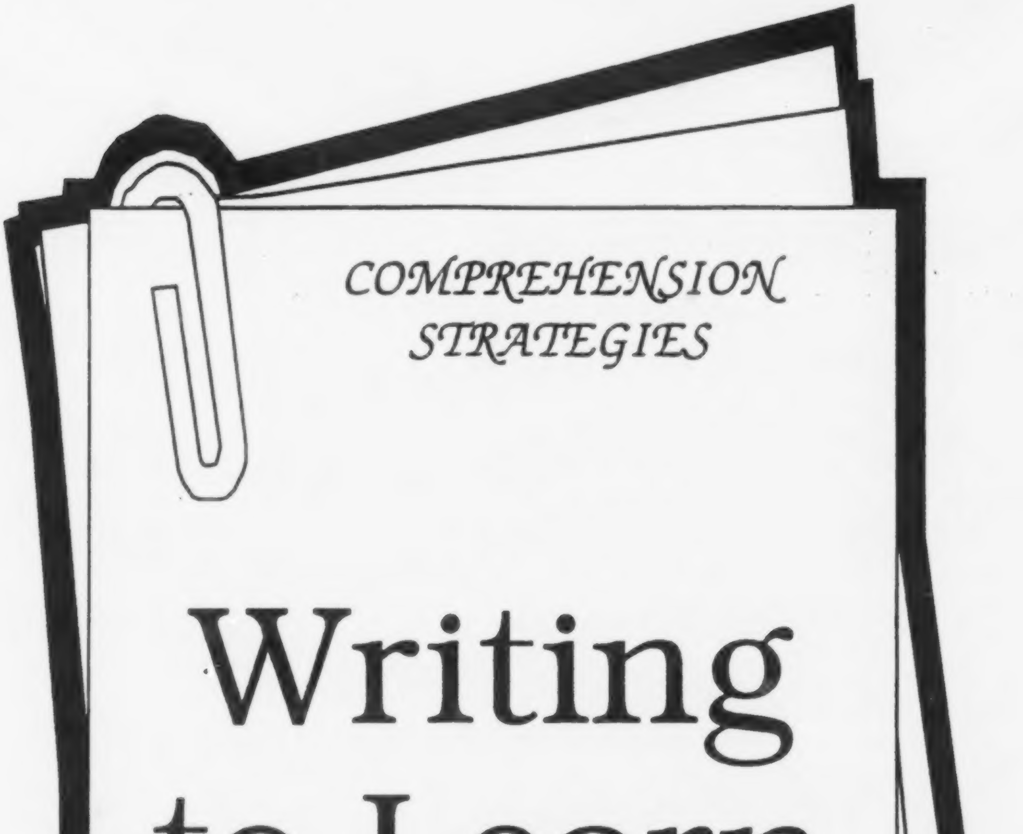
Then something gently nudged him and he turned his head.

There was the Great Dane with the wet tennis ball in his mouth, his tail wagging away, knocking things off a table.

"It was a mean thing to do to you, Dixon," Werner said. "But I need to know what sort of man I'm taking on this dangerous expedition."

George put his arms around the dog's neck and then got to his feet.

"There's a balcony outside that window, " Werner said, smiling. "And this mutt loves to show off."



COMPREHENSION
STRATEGIES

Writing to Learn Journals

Comprehension Strategies

Title: Writing to Learn: Journals and Learning Logs

Description: Learning logs and journals are tools that promote students' recording and monitoring of the reading process as well as their own progress.

Skill Development:

Activating Prior Knowledge
Assessment
Attitude
Clarification
Comprehension
Learning Style
Metacognition
Motivation
Organizing Thoughts
Paraphrasing
Peer Interactions
Predicting
Reading Thinking Process
Reading Writing Connection
Reviewing
Self Appraisal
Self Monitoring
Self Questioning
Summarizing

Target Reading Levels:

Primary and Intermediate

_X_Individual   _Small Group   _Whole Group

Text/Materials:

Notebooks, tablets, and prompts that are appropriate for a particular situation.

Learning Logs

Why?
Monitoring one's own learning process and progress (metacognition) is an important cognitive skill. The Learning Logs used in classes to record and monitor process and progress helps students direct their learning and studying. It is also another way to promote fluency and flexibility in writing and shows how writing clarifies thinking.

Who?
All students need to develop metacognitive awareness and need practice in writing to learn.

How?
1. Direct students to re-examine the class by keeping a daily log in which they are to record first what occurred in class for the day. To help focus the lesson, ask questions such as:
"What did I learn today?"
"What puzzled or confused me?"
"What would help to clarify things for me?"
"What did I enjoy, hate, accomplish in class today?"
"How did I learn from the discussion or lesson?"
"How was my performance in class?"

2. Students write for at least ten minutes each day. It would be helpful if the last five or ten minutes of each class period were devoted to the learning log.

3. Use the logs to see what content or processes need to reviewed, clarified, or expanded. Write directly to the students in the log entries.

Then What?
1. The logs could be the basis for teacher-student conferences.

2. Students who are computer competent could write their logs on a disk and make a printout when logs are due.

Note:
Many teachers feel this activity can be done more effectively if the time is limited to about 3 minutes. Many also recommend that the Learning Log not be used daily on an extended basis. It can become stale and ineffective, but is extremely effective if used judiciously.

F. Reynolds

Writing Across the Curriculum
Journal Writing

Toby Fuller of Michigan Technological University describes journal writing as "an interdisciplinary tool with a place in every academic classroom." Journal writing is a particularly good starting point for writing across the curriculum projects because it is very flexible, easy to initiate and does not demand much, if any, added teacher time. Depending upon the purpose for the entries, they may be skimmed or not read at all. The writing is not corrected. Some teachers do give credit/no credit, or set criteria for grades based on the length and general content of the writing.

Journals provide records of students' thoughts, understandings and misunderstandings. The often contain valuable information for the teacher about what has been learned and what needs to retaught or clarified and often also is prewriting the student can use in the drafting of papers and reports. Ken Macrorie calls journal entries the "seedbeds" for much public writing, that which should go through the process of drafting, revising and editing.

Using Journals in the Content Area Classroom

1. Opening class with a 3-5 minute journal entry:
    - to provide transition,
    - to establish a readiness for a discussion or lecture,
    - to establish connections between what has taken place in class and what will follow, and
    - to provide a concrete way for students to deal with concerns that need to be "put on the back burner" if they are to learn.

2. Bringing closure to a class with a brief journal entry:
    "One thing I learned today..."
    "One thing I'm unclear about..."
    "I'd like to learn more about..."

will force students to think more precisely, to synthesize the information, and therefore makes good teaching even more productive. (This can be done orally, too, but periodically calling for the journal writing assures that all class members are participating.)

3. Have students use journals to pose and solve problems.
    "The problem I am having with..."
    "I began by...and then.... I ran into trouble when..."

Sometimes students will resolve problems for themselves in the course of the writing. You can conduct a written dialogue with students who have unique problems, problems that need not be addressed for the whole group, to provide what Cazden calls "interactional scaffolding."

4. Help students to focus or to stay on task, by planning a brief written in the middle of a lecture, activity or discussion or providing a spontaneous journal writing time when you feel:
    you are "losing them" in a lecture,
    they are rambling in a discussion,
    they need checkpoints in an activity.

5. Use journals as record of student progress. Fulwiler asks students to write an informal progress report for themselves about what they are learning in class. Other simply spot-check journals to monitor their students' progress and some teachers use journals as the basis for individual evaluative conferences.

6. Assign journal writing for homework. Ask students to respond to the highlights of a day's lesson or to write about what they know about an upcoming topic. Fulwiler says that science and social studies teacher sometimes have students keep a "lab journal" to accompany lab or field notebooks, an activity again that helps them to synthesize.

7. Keep a journal yourself. Designate one class to begin with and spend 5-10 minutes daily responding to the session. You will learn a lot about your own teaching and about your students as you reflect in writing about what worked, what didn't, and what might work the next time.

LOOSE LEAF FORMAT

A loose leaf format may work best for students because:
- it is easier to keep track of several content areas,
- on occasion, parts can be collected for checking while the student still has access for writing,
- if a word processor is used, hard copies can be hole punched and added to the journal,
- pages can be easily shuffled for organization to suit a variety of purposes (e.g. learning logs, reading logs, vocabulary, freewriting,etc.).

Journal Response to Literature

DON'T JUST RE-TELL WHAT YOU READ...REACT!

1. What did you like or dislike about what you read today?

2. What do you wish had happened?

3. What questions do you have about what you read?

4. Do you agree with what the characters are doing? Why or why not?

5. What do you predict will happen next?

6. Was there something that confused you? What could you do to help yourself to understand?

7. Was there something you noticed about the way the author wrote? Example: Were there good descriptive verbs and adjectives that helped you get a "picture in your head" of what was happening? Was the dialog interesting? Was there dialect used? Was it hard or easy to read? Did the author use figures of speech you liked (e.g. similes, metaphors, idioms)? Was there repetition or onomatopoeia used to make the story more interesting.

Patricia Conahan, Hazleton Area School District

Reader Response Log

Reader Response requires all students to become actively involved when reading. Throughout a reading, each student must reflect and respond in a reader response log. Students learn that there is not always only one correct response. The are more likely to "take a risk" and contribute in a discussion without "fear of failing" or saying the wring answer. They want to become involved when they learn their opinions are important.

Sharing of other student entries as a small group or whole class activity allows the students to see how reader responses are personal and very different. The questions and comments that students raise in their journal entries become the focus of large class discussions.

It is important for students to have many opportunities to respond in a non-threatening environment. By responding with the students, teachers can model the format to be followed and each type of response. After students learn what is expected of them in a response reading, they are able to work more independently.

1. **MEMORY RESPONSE**
This type of response triggers background knowledge. Students will learn how prior knowledge makes new information more meaningful to them. They are able to see the importance of making connections with "the old and the new" information.

Students are asked to record the title and/or selected vocabulary words. They respond by writing anything they know or anything they think regarding this information. (For example, something that they have learned in the past or a character that they have met in the past.)

2. **PREDICTION RESPONSE**
Students learn that good readers try to guess what happens next when they are reading. They become personally involved by setting their own predictions.

Students record their "I wonder's" and "I think's" throughout the reading. They learn to reflect upon what they are reading , and to refine their predictive skills. In order for students to become aware of their own cognitive ability, it is important to model how to wonder and think while reading. Students should be encouraged to discuss their predictions with other students and other groups. As a follow-up students can discuss which of their predictions were confirmed.

3. OPINION RESPONSE

Inviting students' opinions when reading helps them to become personally involved. They realize that their opinions are valid and important. Students are able to practice critical thinking skills by recording what they liked or did not like about the reading and why they felt that way.

Students should record specific opinions (For example, "I agreed/disagreed with the main character because...", or "I agreed/disagreed with the author when...")

4. QUESTION RESPONSE

Students improve their ability to ask questions when it becomes their responsibility to write questions for each other. Students practice critical thinking skills while learning to be more introspective about the reading. Students can also share and discuss their questions with other students and with other groups, thus, creating an activity with high student involvement.

Students should learn to ask inferential and factual questions. It is important to model how to ask different kinds of questions. Have students record questions throughout the reading or at the completion of an assigned reading.

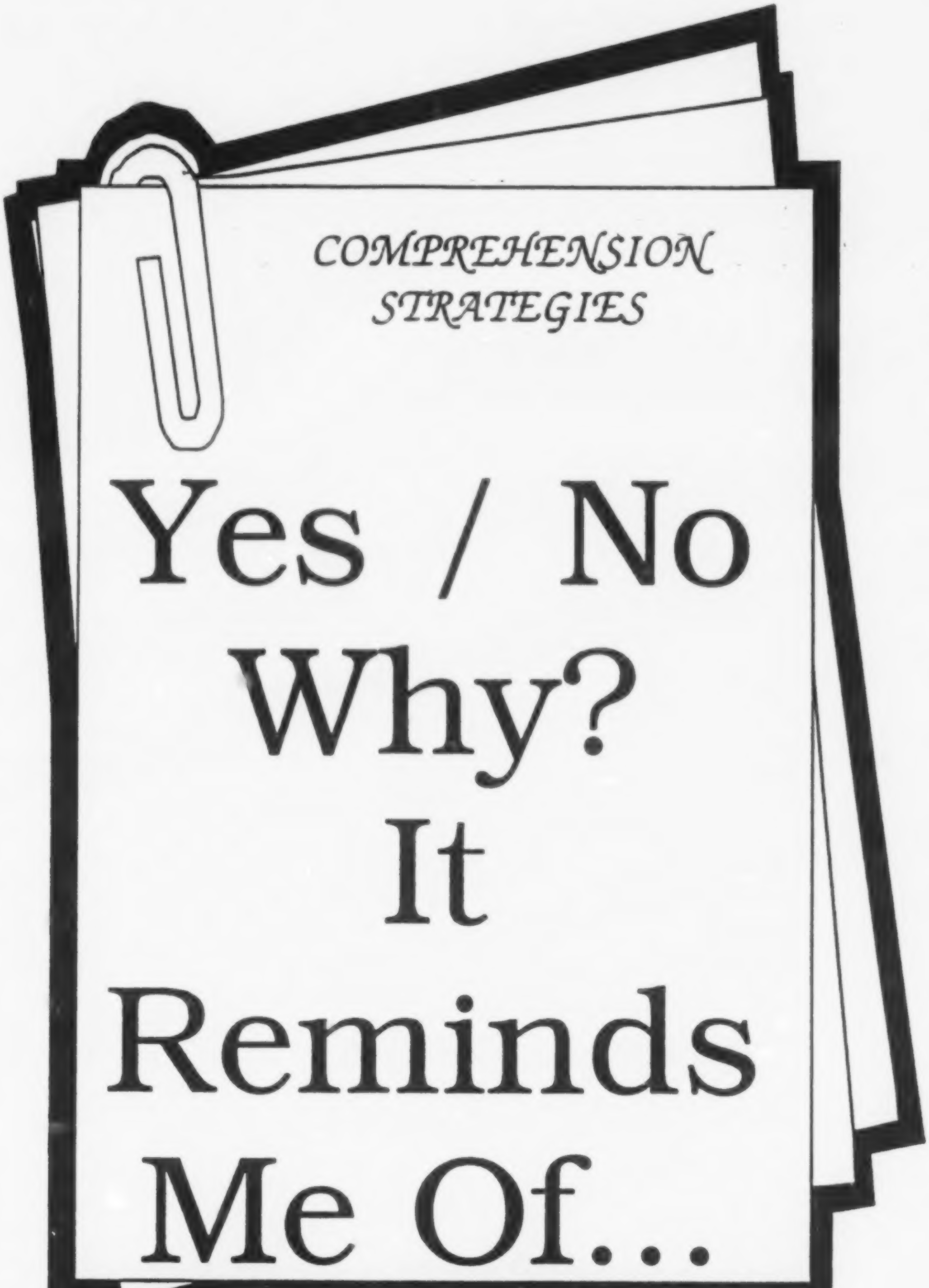
5. ENDING RESPONSES

Students learn to evaluate an ending by describing how they felt about an ending. This helps students focus on important events, character development, and conflicts.

For example, students write why they thought it was a good/bad ending, or how they might have changed it. Or after discussing the ending in their small groups, students can respond to an ending by writing their own version individually.

WRITING TO LEARN JOURNALS

WHAT TO WRITE:	WHAT TO DO:
I THINK THE TOPIC WILL BE...	LOOK AT THE TITLE, PICTURE AND HEADINGS
I KNOW	THINK ABOUT WHAT YOU ALREADY KNOW
I WONDER / I THINK	PREDICT AND THINK ABOUT NEW INFORMATION
I LEARNED...	ASK YOURSELF: DID I LEARN SOMETHING NEW? WERE MY PREDICTIONS CORRECT? DO I UNDERSTAND THE NEW INFORMATION?
THE MAIN IDEA IS...	PREDICT AND THINK ABOUT NEW INFORMATION
NOW, I WONDER...	CONTINUE TO: PREDICT
I LEARNED...	CONTINUE TO ASK YOURSELF: WHAT DO I ALREADY KNOW? WERE MY PREDICTIONS CORRECT? DO I UNDERSTAND THE NEW INFORMATION?
THE MAIN IDEA IS	IN YOUR OWN WORD, SUMMARIZE THE MOST IMPORTANT THINGS YOU LEARNED
CONTINUE NOTEMAKING BY PREDICTING, CHECKING, AND SUMMARIZING THROUGHOUT READING	



COMPREHENSION STRATEGIES

Yes / No
Why?
It Reminds Me Of...

Comprehension Strategies

Title: Yes/No/Why? - It Reminds Me Of...

Description: Yes/No/Why? - It Reminds Me Of... are scaffolding techniques that enhance comprehension.

Skill Development:

Activating Prior Knowledge
Attitude
Comprehension
Focusing
Imagery
Learning Style
Motivation
Oral Reading
Organizing Thoughts
Paraphrasing
Reading Thinking Process
Self Appraisal
Vocabulary Comprehension

Target Reading Levels:

Primary and Intermediate
_X_ Individual   _X_ Small Group   _X_ Whole Group

Text/Materials:

Basal readers, self-selected text, and/or narrative/expository text.

Yes/No...Why? It Reminds Me of...

Activating background knowledge:
Strategies for beginning and poor readers.

Assessing background knowledge helps readers to remember important ideas and anticipate the internal organization of different types of reading material. Readers who connect what they read to what they already know are more likely to make appropriate inferences for text ideas which are not explicitly stated.

We suggest implementing activities that provide young or poor readers with the prerequisite background knowledge for interpreting a passage. But even when such readers possess necessary background knowledge, they often fail to access or activate this information spontaneously. Two strategies which we have developed and found useful for these students are Yes/No... Why? and It Reminds Me Of.... Both strategies can be used with all types of reading materials, including basal readers, children's literature, poetry. content area text and language experience stories. The strategies can also be used with non-readers by having teachers read the text aloud and the students respond orally.

Yes/No...Why?

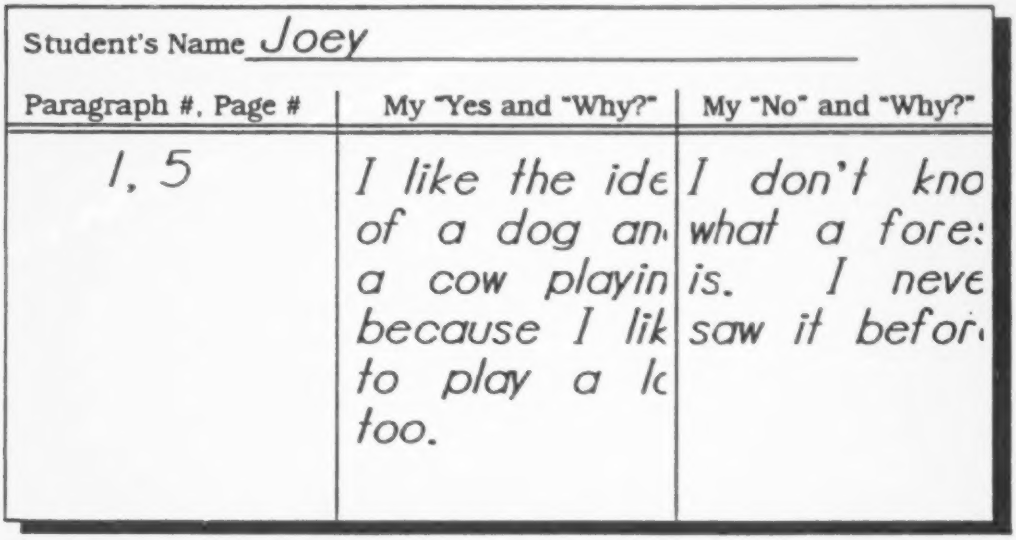
To introduce the strategy, the teacher explains yes and no statements and gives sample and reasons for each. A yes statement reflects an idea in a paragraph which a reader knows about, appreciates or understands. A no statement reflects an idea in a paragraph which a reader dislikes, disputes, or does not comprehend. The reader must then supply a reason (i.e. a why), for each yes or no. The teacher displays a familiar text, such as the nursery rhyme, "Jack and Jill," on and overhead projector or char, and says, "Today we're going to learn a new strategy which will help us use the ideas already in our heads to understand what we are reading. Good readers always use what is in their heads to help them understand what they read."

Then the teacher readers the material aloud while students follow along. Next, the teacher might say, "As I read this paragraph it made me think of something else I really liked. This will be my yes, but I also have to tell why I liked that idea. My yes is that I liked that Jack and Jill climbed a hill because when I was a little girl there were a lot of hills where I lived , and I used to climb them. Is there something in this passage that you liked or understand very well? At this point one or two students may volunteer something they particularly liked or understood about the passage. The teacher accepts their responses and makes sure students give a why for their yes response.

Teacher modeling of yes response is then followed by teacher modeling of a no response, "As I read this paragraph, it made me think of something I disliked. My no is that I don't like the idea of Jack and Jill falling down the hill because it makes me worry that they might hurt themselves." After one or two modeling sessions of approximately ten minutes each, most students easily catch on and enjoy using the strategy.

When students silently read new material, they are directed to pause at the end of each paragraph. Students then share their yes's, no's and why's with each other or, after each paragraph, individually record their responses to share later with the teacher, or other students.

Example of: **Yes/No...Why? Chart for Recording Individual Responses**



Student's Name Joey

Paragraph #, Page #	My "Yes and "Why?"	My "No" and "Why?"
1, 5	I like the ide of a dog an a cow playin because I lik to play a l too.	I don't kno what a fore is. I neve saw it befor

Because of differences in background knowledge and experiences, it is possible for one student's yes to be another student's no. When this occurs, it is important to explain how individual students' background knowledge influenced yes and no responses. The fact that there are no right answers for this strategy fosters active participation and feeling of success.

Note how partners reading the first paragraph of a teacher created fable responded:

A Dog and a Cow

Once upon a time a dog and a cow were playing together in a forest. "I am bigger then you," said the cow. "Therefore, I shall choose the next game we play." "Yes," replied the dog. "You are bigger than I. But I am smarter than you. Therefore, I get to choose the next game."

First Partner: "My yes is that I like the idea of a dog and a cow playing together. I'd rather play football than do my homework."

Second Partner: "My yes is that I know how big cows are because my grandfather has a farm, and he has a lot of cows."

First Partner: " My no is that I don't know this word spelled f-o-r-e-s-t. I can't figure it out.

Teacher (to the first partner): "I'm glad you realize that you didn't know that word. It is a hard word to figure out in that sentence because there aren't many clues to help you. The word is *forest*. Have you ever heard of the word of *forest*? Another word for *forest* is *woods*. The story "Goldilocks and the Three Bears" takes place in the woods or forest. We'll get some books about forests from the library today."

Second Partner: "My no is that I don't believe dogs and cows play together. I know my grandfather's dog would never play with his cows. He chases cows and snaps at them."

Teacher (to the second partner): "You're right! I had forgotten that some dogs are working dogs. Some dogs work by herding cows and sheep. Other dogs help hunters or guard buildings. We might want to find out more about working dogs later. OK?"

It Reminds Me of...

This strategy is a variation on the format of Yes/No...Why? After each paragraph is read, students connect information in the paragraph to information from their own background experiences. As with Yes/No...Why?, students share their responses with each other or, after reading each paragraph, individually record their responses to share later. An example using the dog and cow passage with a small group follows:

Example of: **It Reminds Me Of...Chart for Recording Individual Responses**

Student's Name Sammie

Paragraph #, Page #	It Reminds Me Of...
1, 5	The forest reminds me Goldilocks and the Thr Bears. The Bears lived the woods and woods c like forests.

Teacher Modeling: "This paragraph mention cows. Cows remind me of my grandfather's cows. He has cows on his farm."

First Student: "This paragraph has a dog. The dog in this paragraph reminds me of my own dog, Lucky. He likes to play too."

Second Student: "On this paragraph the dog and cow are talking about who is bigger and who is smarter. That reminds me of my brother. He's always saying he's bigger and smarter than I am so I have to do what he says."

Third Student: "This paragraph starts once upon a time. That reminds me of another story I know about a boy who climbs a beanstalk and meets a giant."

Teacher to the Group: "No one has mentioned forests. Has anyone ever been in a forest or read about a forest?"

After sufficient teacher modeling and guided practice, students using the strategies can work in small groups, with partners, or individually to record their responses, which are later shared with the whole group. The teacher circulates about the room to encourage students to work with individuals or small groups in need of extra help.

As these strategies become familiar, teachers can participate in ways that help expand their students' interactions with the text. The teacher can lead students to think about unfamiliar concepts in material rather than simple identifying unknown sight vocabulary words as no's. Such scaffolded instruction in strategic reading encourages students to think about texts in more sophisticated ways.

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Yes/No...Why? Chart for Recording Individual Responses

Student's Name____

Paragraph #, Page #	My "Yes and "Why?"	My "No" and "Why?"

It Reminds Me Of...Chart for Recording Individual Responses

Student's Name____

Paragraph #, Page #	It Reminds Me Of...

Yes/No...Why?
Checklist

3- Most of the time
2- Some of the time
1- Not noticed yet

☐ Uses background knowledge from text and/or personal experience to appreciate and understand text.

☐ Uses background from text and/or personal experience to express a dislike for or dispute with text.

☐ Uses background from text and/or personal experience to express confusion about text.

☐ Is able to supply a reason for any "yes" or "no" statement made about text.

☐ Is able to verbalize the need to connect prior knowledge to new information.

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